TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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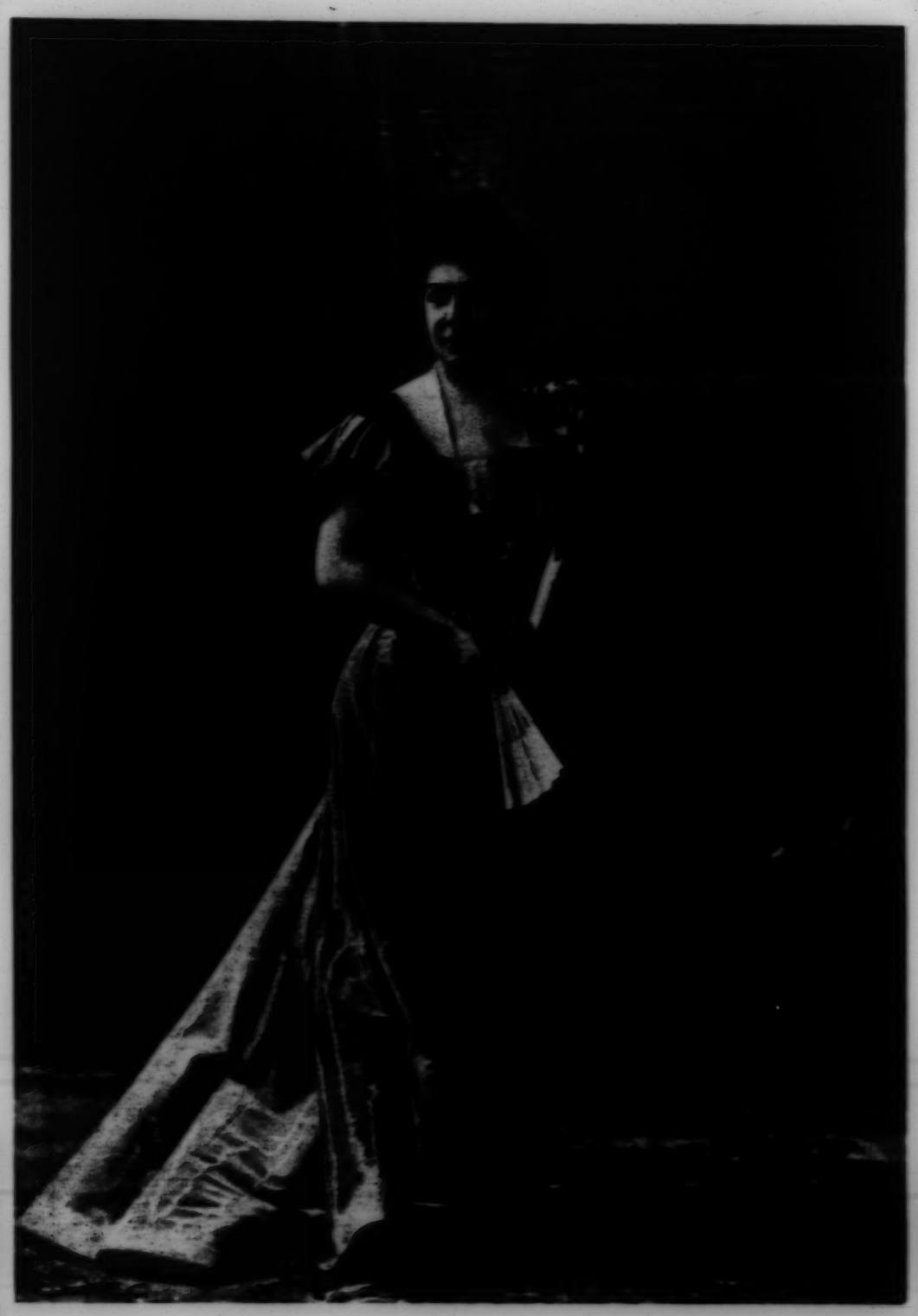


NINA MORRIS.

M.S. Lowry

GRANT AND SHERMAN AT THE PLAY.

Laura Keene had arranged for a traveling tour for the theatrical season of 1869-70 when she suddenly assumed the lease of the Chestnut Street Theatre, Philadelphia, which had undergone extensive alterations in anticipation of its management by Mrs. M. A. Garrettson. Miss Keene also, in addition to her own company engaged for the road, took upon herself the carrying out of the contracts for the large stock company already engaged by Mrs. Garrettson.

Early in January the exigencies of management required that star attractions should be presented at the Chestnut, and with the manageress herself out of the bill Miss Keene with a wing of the double company appeared at Wall's Opera House, Washington, D. C., in a repertory of her favorite characters and at least one new production.

Wall's was a second-rate theatre in the second story of a building facing the Market Square, at Ninth Street just off Pennsylvania Avenue. In spite of this disadvantage and the extra fine attractions presented at the rival National Theatre the season was a remarkably successful one. But, alas! the profits therefrom were swallowed up by the continued lapses of the less fortunate Philadelphia house.

During the engagement His Royal Highness, Arthur William Patrick Albert, Duke of Connaught and son of Victoria of England, visited Washington and was one of the social lions of the day. Miss Keene, as an Englishwoman, expected that the young Prince would respond favorably to her invitation to the play, but to her chagrin the Princeling was announced to visit the opera under the management of Max Maretzek at the National Theatre.

Of course, the National made the most of its strong card—the son of a Queen—and it looked very much as if for one night in the week, at least, the rival house would have the call and prestige. But the writer, Miss Keene's business-agent and advertiser, did not despair. Washington was filled with visitors anxious to see the two great heroes of the war, President Grant and General Sherman. That is, to see them and know them, for both were exceedingly democratic in moving about. Grant was to be seen every favorable afternoon, taking pedestrian exercise on Pennsylvania Avenue, but few recognized the plain bearded man as the famous "Unconditional Surrender."

Miss Keene had met General Sherman, and he was an admirer of the great actress and her genius. The invitation of the manageress brought the following reply:

HEADQUARTERS ARMY OF THE UNITED STATES,
WASHINGTON, D. C., JAN. 25, 1870.

Miss Laura Keene, Wall's Opera House:

DEAR MISS KEENE.—I am much obliged for your thinking of me. I have wanted to drop in to receive enjoyment and instruction, but thus far have been prevented by social engagements that could not be neglected. I may to-morrow night divide my forces, and send a representative party to the reception of one of my special friends, and myself with a part come to hear you. If you will give instructions at the box-office, accordingly, I will try to come with two or three of my household to-morrow, Wednesday evening. Truly, etc.,

W. T. SHERMAN.

Perhaps an enthusiastic agent who did not desire to see his manageress eclipsed by an English Prince and the Italian Opera may be pardoned for a paragraph which appeared in Forney's *Daily Chronicle*:

"Miss Keene's agent informs us that General Sherman will occupy a box at the theatre to-night. We note this fact against our custom, and only to gratify such strangers here as may wish to see the hero, whose mysterious and daring march during the Rebellion was the most exciting event of that war, which Grant and Sherman converged to a glorious end."

Sherman came to the theatre on Wednesday, dividing his forces as indicated in his letter, and Grant and his daughter, Miss Nellie, attended on Friday, the President indicating his intention in advance.

Grant came to the theatre with his daughter Nellie, stopping at the box-office long enough to say "Good-evening," and ask "Which side is my box on?" and then passed up the stairs and through the audience into the gayly decorated, flag bedraped box, the orchestra, of course, playing a fitting musical selection. One of the dailies reported that "the President and his daughter enjoyed the performance," and it is more than probable that both did, but the Silent Soldier made no sign of approval throughout the entire entertainment, and when it was over the hero of many victories beat a hasty and successful retreat.

"They are waiting for you out in front," remarked some one on the stage, as Grant made his escape by the stage entrance, replying:

"I know all about it."

As to Sherman's pleasure at the play there was no mistaking; he enjoyed it hugely without a thought of the presence of any one except himself. All the good points he punctuated with hearty applause, and when he was particularly pleased, which was frequent, he would so far forget himself as to stand up in the box and add to the effect of his enthusiastic indorsement. If the audience applauded "Old Tecumseh" and the play, too, the General, unware that he was winning a part of the plaudits, would applaud more vigorously than ever.

Between the acts General Sherman would come out of his box and enjoy a smoke in the contracted lobby in front of the box-office below stairs, exchanging greetings with acquaintances and the man at the box-window.

During one of his smokes between the acts at Wall's a half-consumed cigar attracted the envious desire of a gamin who was hanging about the lobby endeavoring to "grub a check."

"Say, Gin'l," said the boy, "gin' me de butt?"

Sherman took the cigar stump between his fingers, eyed both it and the boy, decided that the remnant still had some good whiffs in it, and replied:

"No, boy, I want it myself."

And he said it as if he was talking to a comrade instead of an impudent street Arab.

At the end of a Southern tour and a homeward-bound trip Miss Keene's company was billed to appear at Richmond, Virginia, when that city was overwhelmed by a great calamity—the falling of the Court House and the death and injury of many unfortunates.

It being unwise to appear in Richmond under the circumstances arrangements were quickly made for filling the week in Washington at Wall's Opera House—where Miss Keene was again favored by the kind interest and attendance of General Sherman, the officers of his staff, and many military and social friends.

Miss Keene's benefit was announced for Friday, May 6, 1870, when she was billed for Lady Gay Spanker in London Assurance. Thursday morning about as soon as the box-office opened General Sherman's mounted orderly, "armed and equipped," appeared bringing the following characteristic note. (The General was permitted to pay, but an order for a box was sent instead of the orchestra seats.)

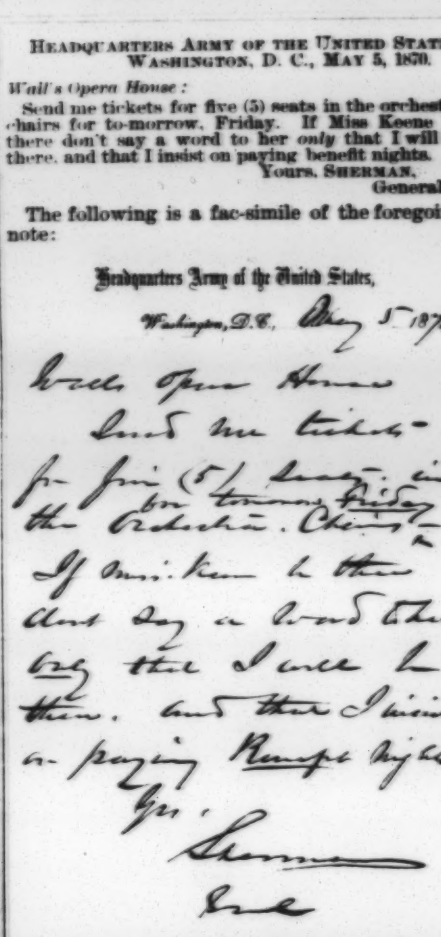
HEADQUARTERS ARMY OF THE UNITED STATES,
WASHINGTON, D. C., MAY 5, 1870.

Wall's Opera House:

Send me tickets for five (5) seats in the orchestra chairs for to-morrow, Friday. If Miss Keene be there don't say a word to her *only* that I will be there, and that I insist on paying benefit nights.

Yours, SHERMAN,
General.

The following is a fac-simile of the foregoing note:



Some years after the writer had further opportunity for noting Sherman's enjoyment of amusements. He was a welcome guest at Adam Forepaugh's Circus and Menagerie when it visited Washington, and as he approached the main entrance leading a detachment of happy little folks one would forget in his full enjoyment of the youngsters' enthusiasm that the marshal of the juvenile forces was the same grim warrior who led the hosts in the ever to be remembered "March to the Sea."

The greetings of the soldier and the showman were hearty and unpretentious:

"Hello, Adam!"

"Hello, Gen'l!"

CHARLES H. DAY.

ANOTHER PERMANENT ORCHESTRA.

The National Conservatory of Music in this city has organized forty of its pupils as a permanent National Conservatory Orchestra. Arrangements have been perfected for giving a series of twelve concerts, each preceded by a public rehearsal, beginning next November, and in addition six children's matinees, the programmes of which will be made instructive and interesting to young people. Six concerts will also be given in Brooklyn. The performances will be under the direction of one of the most distinguished conductors of Europe, with whom negotiations are now pending. It is proposed that the programmes shall be classical and of educational interest, without excluding popular attractions as generally understood and appreciated. Every effort will be made to encourage American composers by performing their meritorious works, and those winning prizes at the Fifth Annual Concourse will conduct their compositions at one of the concerts, under the supervision of Dr. Antonin Dvorak. In order to stimulate the pupils, they will receive one-quarter of the net receipts, the amount of which shall be comprised in a statement to be made by the management after each concert given by the National Conservatory Orchestra. Distinguished soloists will be engaged for these concerts and the most talented pupils of the National Conservatory will be given an opportunity to be heard with this orchestra.

NINA MORRIS.

Nina Morris, a portrait of whom as Mrs. Spinnaker in The Broken Melody appears upon the first page of this issue, is one of those younger actresses whose serious, earnest purpose, high ideals and desire for advancement have already won her many honors. Miss Morris, a native New Yorker, made her first appearance in the dramatic part Daphne in the opera Eurydice, at Franklin Sargent's dramatic school while taking a course in stage technique. To a MIRROR representative Miss Morris said:

"After several amateur performances," said she, "I made my professional debut in the original production of Madame Sans Gene, with which I remained for a season. Declining several offers for the next year, I devoted myself to study with a view to singing in grand opera, but so many weary years of preparation loomed ahead that I abandoned the idea. While still undecided, a telegram came one day—a Thursday—from Donald Robertson, asking me to join his company at Syracuse. I went the next day and was handed two parts—one in The Man in the Iron Mask, the other in The White Mouse, the former to be played Saturday, the latter Monday. I rehearsed, bought or made costumes, and studied on tour, and remained with the company three months. My next engagment was with W. H. Power as the Hindoo woman in Shannon of the Sixth, a heavy tragic role, which I played until the company closed, joining then Auguste Van Biene's company for the tour of The Broken Melody, playing Mrs. Spinnaker. Then I joined Robert Mantell for five weeks in A Gentleman from Gascony, appearing as the vivacious gypsy girl and finding opportunity for a song which never failed of encores. And now I am off to Boston to play seconds in the new Castle Square Theatre stock company for the Summer, opening in The Wife on May 3. Besides playing two performances each day and rehearsing I shall continue my musical studies."

The press of every city wherein Miss Morris has appeared has been unanimous in praise of her work, and a few quotations of her performances in widely differing parts may serve to testify to her versatility as well as to hint of the esteem in which her acting is regarded wherever it has been seen. Of her work in Shannon of the Sixth, the Baltimore *Herald* said: "One of the best characters in the play was that of Suradda, the native woman, which in the hands of Nina Morris was made remarkably forcible. Her conception of the part was accurately real and with true art she brought out in bold relief a character that impressed all and won continuous applause. Her death scene was a rarely beautiful piece of acting." The Toronto *Saturday Night* reviewing The Broken Melody remarked: "The irrepressible Mrs. Spinnaker, a *ci devant* circus-rider who found long skirts an evident nuisance, is charmingly natural and effervescent. In fact, Mrs. Spinnaker suggested to many memories of the lamented Rosina Vokes."

MRS. FISKE AS TESS.

From a photograph of the bust modeled by Max Bachmann.

BACHMANN'S BUST OF TESS.

The bust of Mrs. Fiske as Tess of the D'Urbervilles, modeled by Max Bachmann, has been cast, and will soon be exhibited in the lobby of the Fifth Avenue Theatre. This work, a picture of which from a photograph is printed on this page of THE MIRROR, is not one that will appeal to the utilitarian conception, yet it is remarkable for its symbolism. It will not impress the person who expects of it a portrait of the actress, because it assimilates the actress with the character whose soul she so thrillingly reveals. Mr. Bachmann's representation of Mrs. Fiske as Tess is at the final instant of the drama, when, after her stress of existence and her brief moment of happiness, she stands at the ancient altar a victim of circumstances and a sacrifice to the conventions that have made those circumstances fatal. It is at the moment when Tess says, "The sun has come;" and the artist's idea presents a figure in which the woman's sad life is epitomized, yet one in which the glory of her belated felicity shines forth in the face of death.

THEATRICAL BASEBALL.

A baseball nine of members of The Girl From Paris company, captained by Charles Bigelow, were defeated by the Herald Square Theatre Employes' nine at Crotona Park last Tuesday by a score of 17 to 14.

DIOGENES' LANTERN.

I know the romance of the wrinkled sea:
I know a colt from an old gray mare:
I know of the years that are yet to be,
When I am asleep with the worms, down there.
I know that an heiress is always fair,
That no man ever grows merry on tea;
And this I know, and this I declare:
Diogenes' lantern was Poverty.

I know that no son of a man is free
To do this or that in this world of care.
I know that a mightier far than he
Directs all things, to the fall of a hair.
When we're not sure that Ben Jonson was rare,
I know what a fable is history;
And this I do most solemnly swear:
Diogenes' lantern was Poverty.

I know that all women love chastity,
In spite of foul Scandal's hiss and blare.
I know what an occult number is 3:
That each is watched in his darkest lair;
That to the Invisible souls are bare;
That it sweetens the air to bend the knee;
And this I know, from life's wear and tear:
Diogenes' lantern was Poverty.

L'envoi.

To insist that I know, I would not dare;
For I know how little is known to me:
But *this* I've won in the School of Despair:
Diogenes' lantern was Poverty.

JOHN ERNEST MCCANN.

GOSSIP OF THE TOWN.

The New Zealand newspapers are full of enthusiastic praise of Cora Urquhart Potter, Kyrle Bellew and their company. Their tour on the island has been phenomenally successful. Mrs. Potter and Mr. Bellew have promised an open-air performance of As You Like It, in the Government House grounds at Melbourne, in aid of the India famine fund, upon their return to Australia.

Edythe Chapman, Minnie Radcliffe, Frederick Perry, Charles Bradshaw and Walter Clarke Bellows, the clever stage manager, and other principal members of the Broadway Theatre Stock Company, Denver, will go to Salt Lake City under Wright Huntington's management this Summer.

Secret Service is booked for four weeks at the London Adelphi Theatre, beginning on May 17.

Emma Maddern will remain a member of the Girard Avenue Theatre Stock company, at Philadelphia, next season.

Frank Inslee, understudy to the late J. A. Mason, has succeeded him in the cast of The Cherry Pickers.

The company that went to New Orleans to play The Galley Slave and My Partner has returned.

Leonora Bradley has signed for the Summer at Denver.

A beautiful basket of Easter lilies was presented at Philadelphia last week to Mr. and Mrs. Oliver Byron by the members of their company, Genevieve Beaman, Gertrude Dion Magill, Louise Valentine, R. Fulton Russell, Fred. Warren, George F. Darley, Alexander Rule, Grant Laferty, and James H. Alliger.

Leach and Sharp opened their new theatre at Winnipeg, Manitoba, on April 15, with John Griffith in Faust.

Joel Marks and company will make their initial presentation in The Widow Goldstein, which will be seen at the Fourteenth Street Theatre, following Sweet Inniscarra, with a strong cast. W. J. Berry and Lawrence Marston are conducting the press and staging departments with promise of success. The firm will also book An Innocent Sinner and Lillian Lewis.

Alexander Fraser has leased the Auditorium, Kansas City, to Paxton and Burgess, managers of the Creighton Grand, Omaha.

Helen Robertson, Harold Hartsell, and Kate Weston have joined William Barry.

Maud Edna Hall will go with Morosco's San Francisco company for the Summer.

In the revival of Uncle Tom's Cabin, which will open at the Star Theatre May 3 for a run, Frank Losee will play Legree; Harry Mainhall, George Harris; Louise Hamilton, Topsy; Mabel Taliaferro, Eva; and Helen Robertson, Eliza.

Mamie Shepard will open her starring tour at the American Theatre early in May under the management of R. Ed. Cammack in Herb Meyer's new play.

E. L. King, treasurer of Hoyt's Theatre, is to be complimented by a testimonial benefit on Sunday night, May 2.

Mrs. Georgia L. Fox-Saytor of A Lion's Heart is the only child of that great comedian and clown the late George L. Fox. Her little daughter Dorothy plays the part of a boy in the same play, though only four years old.

Mrs. Florence Levey-Danby, who returned in February last to England, is now the wife of a millionaire named Mac-Rae. Mr. and Mrs. Mac-Rae are spending their honeymoon on the Continent.

Katie Mayhem-Widmer has recovered from the effects of a serious operation and has returned to her home.

Mrs. Alfred Becks is very ill at the Bellevue Hospital Annex.

Rudolph Aronson's march, "The Nation's Hero," composed in 1885 for General Grant's obsequies, will be played this week by the Bijou Theatre orchestra.

Claude L. Goodwin, manager of Hoyt's Theatre, has returned to this city after a long rest in Southern Indiana, much improved in health.

Lee Harrison has been engaged for The Whirl of the Town.

Charles Dickson may star next season under management of Edward Owings Towne.

The benefit given to Kitty Abbey, daughter of the late Henry E. Abbey, at the Metropolitan Opera House last Tuesday evening, netted $10,722.10. The occasion was especially interesting as it marked the farewell appearance of the principal singers of the Metropolitan Opera company.

Seymour Hess was taken ill last week in this city with pneumonia.

Marie Geistinger presented Die Naeherin at the Germania Theatre last Tuesday evening.

Mrs. E. L. Fernandez has purchased a villa at Larchmont, N. Y.

Many of the principal artists of the Metropolitan Opera company, Maurice Grau, and the entire Italian chorus sailed last Wednesday on the *New York* for Europe. Anton Seidl and Moritz Rosenthal, the pianist, were passengers on the same steamship.

GRAPHS AND SCOPES AND OTHER THINGS.

The recent discussion upon the subject of advance notices in country papers is one that might be prolonged with profit. Every person of presentable intelligence who has ever given himself the pain of reading those columns of the representative provincial press which are dedicated to the sacred cause of the drama must have been appalled times without number by the truly terrible things that are printed to herald the coming of player folk. More than a few advance agents, I am told by persons of good repute, are men of no great literary pretension, but the majority of them, I am led to believe, carry about a library of printed matter concerning the enterprise which it is their privilege to represent. An editor has written to THE MIRROR explaining that country journalists sometimes hesitate to use advance matter as furnished because there is often reason to doubt the veracity of such matter. The same gentleman has suggested that advance men should prevail upon some editor or like dignitary to attest the truth and worth of matter intended for provincial publication, because the country journalists have not the time in which to keep posted upon theatrical affairs, nor the leisure requisite for the compilation of original notices. Wouldn't it be ever so much better, though, to use a line or two of the advance man's offerings than to perpetrate such a dreadful crime as the following, which actually appeared in a Middletown, Conn., newspaper:

Joe Ott in The Star Gazer will be at The Middlesex March 4. The other coming attractions are: Dingy Bell, The Twelve Temtations, The Old Homestead, Waite's Comedy company, Brooke's Marine Band, and Brothers Bryan in Eight Bells.

No wonder the rustic mind is hopelessly mixed about stage concerns when it is regaled with burlesque information such as this. Next time Digby Bell, the Brothers Byrne, or the Twelve "Temtations" get nigh unto Middletown they should see the local editor. Thanks are due to an Atlanta friend for the appended gem from a recent issue of the Lexington, Ky., *Herald*, illustrative of the subtle, unconscious beauty of juxtaposition:

Nat Goodwin is among the early attractions that will be seen here.

A set of furniture will be given away at the performance Saturday night.

Say what you will of the advance man, but no such absurdity as the above may be laid at his door. It is on the country editor.

The spell of "scopes" and "graphs," under which we have labored ever since the first modernized magic lantern began to squirt continuous pictures on a screen in an out-of-the-way little shop far downtown, continues unabated. With infinite pains I have undertaken to compile a list of the frantic diversity of freakish names that have been foisted upon us to designate these otherwise admirable contrivances. The list is, I fondly believe, a heartbreaker. Behold not alone the eidoloscope, which was the name of the original downtown outfit, but also the biograph, bioscope, verascope, vitagraph, cinematographe, cinematoscope, cinetoscope, cineograph, kinematograph, kinematoscope, kinetograph, kinetoscope, kineoptiscope, triograph, trioscope, centograph, zimograph, multiscope, hypnoscope, vitamotograph, magniscope, magiscope, animatograph, animatoscope, kineopticon, motograph, mutagraph, alethoscope, projectoscope, and last and most dreadful, phantographoscope. There may be others, but are not these a feast? Over in London they have concocted a nefarious scheme by which the machines have been christened for the houses whereat they have been exploited, this plan serving to bring forth such awful names as alhambramatograph and empiretograph. Let us be thankful that our managers have not seen fit to afflict us with an Olympiagraph, a Kosterandbialoscope, a Keithoscope, a Proctoropticon, a Tonypastorgraph, or even a Weberandfieldscope.

Metropolitan managers have of late introduced an innovation in the matter of souvenir occasions. They have developed nerve—or conscience—sufficient to impel them to admit now and then that a fiftieth, a one-hundredth, or another like commemorative performance actually may occur sometimes on an off night. Time was when no one ever thought of a theatrical anniversary falling to the share of any but a big night, but of late we—or, at least, the ladies who didn't pay for the tickets—have been awarded clocks, plates, photographs, candlesticks, picture frames and sundry other equally invaluable utensils, on Monday, Thursday, or even Friday nights, some of them in Lent, too. This sort of thing argues much for the elevation of the stage and especially for the awakening of a highly improved sense of chronological accuracy in the minds of the great managers who owe us—or many of us—so much.

The custom of restricting the distribution of souvenirs to patrons of the gentle sex has ever appeared to me in the greatest measure reprehensible, but I have been assured that it is all a part of the divine law of compensation. A fair friend has been so kind as to explain that men get the cigarette pictures and women the theatre souvenirs, and that it is, therefore, a stand off. But the men must pay for the smokes that bring them the pictures, and they must pay, too, for the tickets that bring to the fair ones the souvenirs, and there you are. Imagine a benevolent man taking a party of six or eight women to the play on souvenir night, paying perhaps two nice dollars per for the seats, and viewing the glad reception of a souvenir by each woman while he cannot so much as catch the eye of the boy with the ice-water when his throat needs irrigation. It is not compensation. It is only one more defect in our delectable social system—the most defective thing of the sort on earth next to the Broadway cable system.

I remember, ever so many years ago, when there were still one or two things whereof I wotted not—how my guileless young eyes read with joy the announcement of a gala performance at a certain Broadway theatre. The advertisement expressly stated that each holder of a reserved seat coupon upon this great night would receive a beautiful satin souvenir programme. I believed it, and so did two young men of my acquaintance, simple, trusting little children that we were. One was commissioned to call at the playhouse and to secure three reserved sittings at an outlay as low as might be. He purchased tickets for remote numbered seats at one dollar each—I recall the amount as if it were but yesterday—and when the fateful evening came we strode up to the theatre with thoughts all centered upon the beautiful satin souvenirs that we were going to get. But it was different. The austere person at the door pushed out regulation paper programmes and hurried us away. We consulted awhile, and then inquired of one in authority concerning the souvenirs. He told us the awful truth—they were only for the ladies! We quoted the announcement about "each holder of a reserved seat coupon," but he ignored the plea. Disheartened we repaired to our seats, and thoroughly appreciated the courtesy of the lady just in front who held her satin programme so we might get an occasional glimpse of its shimmering grandeur and its wonderful picture of the lady who played Rosalind that night in As You Like It. Such was my initiation into the hollow mockery of the theatre souvenir, and I have never ceased to rebel against its tyrannical injustice.

Feeling that we had been tricked, duped, cheated, imposed upon, with several large holes burned in our guileless wings, we three came somehow through the fire of experience, singed but wiser, and we knew just how it was with those old-time salamanders, the Asbestos Brothers, Shadrach, Meshach and Abednego. (All rights to this gag reserved. May be had on royalty. Chicago territory still open. "Biff" Hall please write.) THE CALLBOY.

SCENES FROM CURRENT PLAYS.

MARGARET GORDON. M. A. KENNEDY. WILLIE COLLIER. THEODORE BABCOCK. GEORGE F. HALL.
LULU TABOR. HENRY HERMAN. LOUISE ALLEN. NITA ALLEN.
EDWARD D. TYLER.

HOYT'S THEATRE.—THE MAN FROM MEXICO. ACT III. SCENE: FITZHUGH'S RECEPTION ROOM.

BENJAMIN FITZHUGH: *"Don't say Mister; say Senor!"*

HOITY TOITY!

"Things be come to a bonny cripus," indeed, when the men, all over the world, from Chicago to Paris, and now nearer home, have taken to legislating on the all-engrossing question of women's head-wear.

We hear of that sapient body, the Chicago Board of Aldermen, passing a law making it a misdemeanor for a woman to wear a large hat in a theatre. And something of the same sort reaches us in the news from Paris, and now the lawmakers nearer home are joining in this crusade.

The result of a pretty long life-time, which has been passed mainly in travel, has been to demonstrate to me that the men of America are the most sincerely chivalrous men in the world; and the farther West I have gone, the more truly gallant and chivalric I have found the men.

I have experienced, in a wild Western mining-camp, the truest gallantry, the purest spirit of chivalry; while, on the contrary, a woman must take her courage in both hands and make up her mind to run the gauntlet of insolent and sometimes dangerous advances, if she ventures unattended on the streets of a Continental city. And the farther East one travels, the worse she will find it. If she attempts the exploit of going to do a little shopping, or to take a stroll in the sunlit air, in any Oriental city, she will find herself more or less mobbed, and she will be spat upon by the good Mussulman, if not openly threatened.

Hitherto, American women have been able to boast that their countrymen were the most gallant men in the civilized world; but, alas! what is to become of this boast of ours, if these our men are going to promulgate sumptuary laws regulating the garments we are to be permitted to wear?

And how would they like to have that sort of thing tried upon themselves?

Suppose we women were to meet in prattling Parliament, and raise our voices in clamorous objection to the garments in which the men of to-day choose to encase themselves from hat to boots?

To begin at the top, I beg with all humility to ask if the human mind can conceive of anything which combines in itself greater hideousness and more discomfort than the modern high hat?

It is only when the nineteenth century man takes a step backward in the centuries that he succeeds in securing for his cave of knowledge a covering which combines a modicum of ease and a suggestion of grace. Then, can there be one word said in favor of the coats worn by the men of to-day? I dare not attempt even a reference to their "panties"!—they are too hopelessly hideous to admit of discussion. If we would see the only graceful garment worn by civilized man to-day, we must look for it, not in the world, but in the church.

The soutane worn by the Roman Catholic clergy is the only modern, masculine garment that is at once graceful and comfortable.

And to these men, themselves so open to criticism in the matter of their own garments, is to be given the power to regulate the dimensions of feminine head-gear.

What becomes of those fine, high sounding French phrases: "*Place aux dames*" and "*Noblesse oblige*"?

As this wail on the high-hat question is wrung from the long-suffering, theatregoing man, suppose that we—inasmuch as we are not allowed to raise our own voices—should induce our husbands and brothers, and cousins, and uncles, to pass laws making it a misdemeanor for men in theatre audiences to trample over us and crowd past us in a stampede for some neighboring hostelry between acts, while we sit meekly nursing our wounded "*tootens*," and our wrath? Or, suppose we were to cry out for the passage of a law obliging men to wear hats that did not make us shrink from the sight of their ugliness every time our eyes were obliged to rest upon them?

As a matter of fact, tirades against peculiarities in women's mode of dressing is as old as "when good King Arthur." As far back in "the good old times" as the reign of Edward IV. of England, women were lampooned for their style of head-dress; and there is a story handed down to us that the head-dresses worn by Isabella of Bavaria, wife of Charles VI. of France, and the ladies of her court were so high that the doors of the Palace of Vincennes were altered to allow her and her ladies to pass through them.

Now, it seems to me that there are a few matters in this Republic of ours that need legislation more urgently at the hands of our statesmen than the regulating of the height of women's head-gear. And our men will do well enough if, in this matter, they will obey an injunction I once saw set forth, framed and glazed, and hung in a conspicuous place in a dining-room in a Texas hotel, "Gentlemen will please take off their hats, and keep on their coats in this room," and leave the question of the height of women's hats to the women themselves. ROSE EYTINGE.

FIFTH AVENUE THEATRE CATS.

The theatre cat is a universal institution. Theatres are favorable to rats and mice; rats and mice must be exterminated, and cats follow, as a matter of course. Sometimes these thespian felines are gaunt, half starved, wild creatures, that haunt the regions behind the scenes in a ghostly way, hunted by mischievous employees and rarely seen except when luckless chance or wild caprice induces them to wander upon the stage to spoil a sentimental scene or to bring down the house at the moment when the leading actress is getting in her finest work, to the complete demolition of her artistic triumphs and the wreckage of her customary control of temper.

There are cats and cats. Those at the Fifth Avenue Theatre are of the other kind. They are two in number. They are not related, but they are well-fed and well-behaved and greater pets were never known with actors and stage-hands alike. When big Claude Haven, the master carpenter, took command of the stage of this theatre a massive, black tom cat roved about its darkest recesses. He had been beaten and hunted until all traits of domesticity disappeared and he seemed irreclaimable. But Mr. Haven, who has a great fondness for dumb creatures, in a few weeks coaxed Thomas back into a civilized condition, and kindness converted him into a tractable, considerate and correct feline. His prowess as a rat catcher is remarkable, and whenever he makes a capture he brings the rodent invariably and straightway to the bench in the carpenter's shop adjoining the stage, exhibits it proudly to Mr. Haven and then removes the carcass to a place of concealment.

The other Fifth Avenue cat is but eight months old, the junior by six years of his experienced comrade. His color is black, also. His name is "Monkey," and he has something of a history. He was a waif cat. Nobody knows how he got into the theatre originally, although he comes properly by his name. Several months ago when J. Charles Davis was business-manager of the theatre, he had a monkey which he kept down stairs in the bill room. One day the animal was found cuddling a kitten in its arms. As the kitten grew the friendship with the monkey grew also. They became inseparable companions, and down there in the bill room they had merry pranks, in which the kitten emulated and imitated the monkey's tricks and manners, learning to hang by its tail and swing from the steam pipes.

When the monkey was taken away the kitten, now developed to a cat's estate, remained and became the particular property and charge of Mr. Haven and the pride of all his men. Yclept "Monkey," of course his education continued and is still in progress. He has learned to shake hands; to sit up and box with considerable science; to come when whistled for; to leap at command, and to do various other things that exhibit his brightness and the pains of his master.

Every evening before the performance "Monkey" and his companion—between whom more or less jealousy exists—are caught and imprisoned in the carpenter shop, where they are prevented from unexpected and unwelcome sorties into Mr. Crick's dooryard or Alec D'Urberville's lodgings at Sandbourne. To this nightly confinement they have never become reconciled, and when released after the performance they manifest a certain amount of offended dignity. But when the audience has dispersed they scamper to Mr. Haven on hearing his cheery whistle. "Monkey" is then put through his paces; the vanishing actors and stage-hands bestow many an affectionate pat on their way to the street, and when the lights are shut off and the theatre is left to the night watchman and silence, these harmless, necessary cats devote themselves to the exciting sports of their happy hunting grounds.

A GREAT MEDIUM.

The value of THE MIRROR as an advertising medium is vouched for weekly by those who use its columns. The following are among expressions from advertisers received within a few days:

HARRY WATCHAM: "Does advertising in THE MIRROR pay? Not to advertise is like kissing a girl in the dark. You know what is going on, but others do not. Since your last issue containing the first official announcement of the tour next season of M. Clivette, the Czar of Necromancy, I have received, en route, twelve letters from local managers asking for the attraction. Besides these, there were two letters, evidently from theatregoers who read THE MIRROR regularly, inquiring for particulars as to the nature of the new entertainment to be offered by Clivette. I cannot but feel gratified at the result of the advertisement, and think you should know of it as well."

F. E. BERQUIST, Manager Auditorium, Galesburg, Ill.: "I desire to express my great satisfaction at the splendid results received from my April and May open time advertisement in THE MIRROR of March 27. The results exceeded my fondest hopes, and I surely got quick action for my money. I am a great believer in newspaper advertising. As I have just started in on my third lease of the Auditorium, which will run to April 1, 1897, I will have many more opportunities to use your columns to make my wants known to traveling managers."

A BENEFIT AT THE FIFTH AVENUE.

A special performance was given last Tuesday afternoon at the Fifth Avenue Theatre in aid of Rose Hawthorne Lathrop's work among the cancer sufferers of New York. Harry Brown, Herbert C. Bostwick, Butler Davenport, and Grace Henderson presented Jerome K. Jerome's prosy one-act play, the Violin Maker of Cremona, translated from the French of François Coppée, in which Butler Davenport offered a most impressive impersonation of the cripple Filippo. Charles Battell Loomis recited; J. D. Dodson gave his monologue, and Sarah Cowell LeMoyne read delightfully a story of Anthony Hope's. The bill closed with Sidney Rosenfeld's farce Her Only Fault, played by Seymour George, Butler Davenport, Maud Monroe, and Lida Ellis.

THE MIRROR DATE BOOK.

"The Dramatic Mirror Date Book" for the seasons of 1897-98 and 1898-99 will be ready in June. This will be the third year's issue. This publication has become the standard. The demand for it was so large last year that the edition was exhausted early in the season. This year an edition double that of the last will be published.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, April 24.

The principal feature of the week has been the first presentations at the Grand Opera House of William Barry's new play, John Bradley's Money. Much local interest has attached to this production for the reason that not only are Mr. Barry and his family residents of this city, but also the authors, Charles and George R. Lamb, who are sons of the well remembered comedian, Edward Lamb, who was the immediate predecessor of Colonel Sinn in the management of the Park Theatre, along back in 1874-75. The Messrs. Lamb have constructed a drama that will surely prove both pleasing and profitable to Mr. Barry's audiences and bank accounts. It is in the vein of many of Edward Harrigan's compositions, but does not get as far away from the probabilities as do some of those works. It is essentially an actor's play, and though presenting neither novelty of idea nor construction, proves acceptable and entertaining withal. The first act is the best for the reason that it is the most convincing. Mr. Barry is unctuous, jolly, and pathetic by turns at this stage of the story. The interest never lags while he is at the front, but the second and third acts are somewhat forced and improbable, though the fast and riotous fun-making which endures to the fall of the final curtain permits but few to take cognizance of that fact. As is Mr. Barry's custom, the major portion of his large and bright group of children, from Lydia down, figure in the cast, which proves a great idea on salary day. Little Bob, his youngest son, is without exception the best exponent of a street gamin, found in the theatre. Next to him in interest is the one a trifle older, billed as Willie Weston. He has an unusually sweet voice, possessing considerable power and absolutely true to the key, which is combined with a degree of feeling and facial expression remarkable for one so young. Several clever character sketches are embodied, all of which are well done, the cast being a good one throughout. Some satisfactory singing and dancing are interspersed, the only blot upon the performance being the interpolation of a specialty by three unattractive women, that was inane, witless and most vulgar, all the local press jumping on them with unanimity. The Grand closes its season this Saturday night, a decision that was unlooked for and unexpected being arrived at on Wednesday.

After a closure of ten days the Amphion reopened its doors on Easter Monday with Joseph Hart, who brought The Tarrytown Widow over from her successful week at the Park. This new venture of Mr. Hart has been received with even greater favor in the Eastern District than was given it downtown. The star has surrounded himself with a most capable support, and when a story is depicted by such sterling players as Ida Vernon, William Norris, Anna Robinson, Charles Lothian, Carrie De Mar, and Robert Paton Gibbs it must necessarily interest. A season of minstrelsy by Hi Henry's talent is the underline for next week.

The fourth week in all of Mrs. Leslie Carter and The Heart of Maryland at the Montauk Theatre has drawn a business as large as could be well expected for an attraction retained for such a length of time locally, and for the time of year as well. A large advance demand gives indication that E. H. Sothern's appearances here next week as An Enemy to the King will in all probability be made to the capacity of the house. A graceful compliment upon the part of Colonel Sinn to a brother manager is the benefit that he is arranging for Mr. Edwin Knowles, to take place at the Montauk on Thursday afternoon, May 13. A long and varied bill, participated in by E. S. Willard and other like luminaries, is sure to produce a handsome sum in attestation of the esteem felt for the beneficiary.

After a week's darkness the lights were again turned on at the Columbia, where Olga Nethersole revived her much discussed creation of Carmen on Monday night. It is now over a year since Miss Nethersole was first seen on this stage as the warm-blooded Andalusian. At that time standing room was at a premium nightly, but judging from the current week's business, which could have been better, Brooklynites have now had enough of it. It has been elaborately staged, and Manager Harry Mann has done everything possible to insure success for it on this trip, but with not much avail. A large attendance is probable for the single representation of Camille on Saturday night. A return engagement of Brian Boru is booked for Monday.

Quite a while has elapsed at the Park since a minstrel performance was last heard there, and therefore the advent of Hi Henry's Troupe to that establishment has partaken largely of novelty to its patrons. Mr. Henry has shown judgment in the selection of his vocalists, comedians, and general performers. A numerous and efficient brass band, supplemented by the agreeable cornet playing of Hi Henry, has contributed to the making up of a programme pleasing to the public and remunerative to the management. Mrs. Edwin Knowles' new play, Pharaoh's Daughters, is awaited with interest for the coming week.

For those who like their dramatic pabulum highly spiced, the Bijou has been the place to get it during this week. When London Sleeps leaves the hearer in no doubtful judgment as to its morality, for it is, as a matter of fact, positively indecent. This is the sort of drama that the inexperienced clergyman seems fated to run up against when he decides to visit the playhouse for the purpose of acquiring material to point a moral. Manager Harry C. Kennedy has a new version of Uncle Tom's Cabin for April 26, in which it is promised that every word of dialogue written about the old situations is entirely brand new.

The popularity of In Old Kentucky over in Dutchtown, notwithstanding the number of times it has been given there, would seem to be unending, judging from the attendance of the week at the Gayety, where William Barry will transport John Bradley's Money this coming Monday.

The American Theatre, which had also been observing Holy Week with closed doors in company with the Columbia and Amphion, reopened on Monday with E. F. Webber's production of Uncle Tom's Cabin, which is to make place for The Stowaway.

The quality of bills offered at Hyde and Behman's have of late been of such a high standard that a deterioration, no matter how slight, is at once more noticeable than it otherwise would be. Tony Pastor inaugurated his tour for 1897 here on Monday, and next to his own budget of ever welcome songs the best feature has been Harry Watson and Alice Hutchings in their familiar Krausmeyer's Courtship. This old turn has undergone no practical change for nigh on to twenty years, but is as funny as ever; and has become so to speak, a vaudeville classic like Mrs. Didesmus' Party of the late team of Schoolcraft and Coes, who were cordially received in that act to the day of their death. Charles T. Ellis and wife have repeated Mrs. Hogan's Music Teacher, commented upon when heard here some weeks ago; the self-conscious James and Fanny Donovan have been somewhat tiresome in an alleged new act entitled We'll Be In It Yet; the remainder of the programme being filled out with Swan and Bambard, knock-about comedians; John and Bertha Gleeson in a dancing specialty; Harrigan, the tramp juggler; Florrie West, topical singer; Harry Atkinson in imitations of musical instruments; and Pauline Cooke with May Clinton in an exhibit of rifle shooting. For the coming week Messrs. H. and B. promise a return to the desirable grade of selections now in vogue here, with but few exceptions, for many months past; prominent among the top liners being Lillian Burkhardt and Forrest Flood, with several others of like calibre.

Emma Bell in the title role of Hazel Kirke has been ably supported by Frank Bose as the Father Dunstan, over at the Lyceum, where no announcement is vouchsafed for the ensuing week.

Rice and Barton's Rose Hill Folly co. have given a bill of superior merit at the Star, where Al Reeve's Burlesquers are the next underline. Jerome's Black Crook people have faced large assemblages at the Empire, while the Roof Garden Specialists have satisfied at the Unique the seekers after variety on Grand street.

At the Brooklyn Music Hall, Manager Laurent Howard has offered an olio taken part in by the Sanford Trio, James F. Cook and Clara Sonora, Mulvay and Inman, the Macinleys, Tiny Graff, Williams and Adams, with Falke and Semon. Edison's Vitascope remains a continued attraction at this resort.

Young William Davidge, treasurer of the Grand Opera House, and grandson of that fine old comedian and esteemed gentleman the late William Davidge, has inherited a decided penchant for the stage, and will be associated with his brother, George J. Davidge, who for the past season has been private secretary to Manager Frank Kihlholz, in a little comedy cast that will play a round of the Summer resorts for a period of six to eight weeks. It will be somewhat of the nature of a family party, as their parents, William Davidge (two) and his wife, pleasantly remembered as the sprightly and jolly Maggie Harrold, are to be of the troupe. A feature will be made of Caste, in which, after the fashion of The Hares, Davidge père is to be Old Eccles, and William, Jr., will do Sam Gerridge, a part that he has already been quite successful in.

William T. Grover, business-manager, and Edward Trail, treasurer of the Montauk Theatre, will take their annual benefit there on Monday, May 3, the occasion of the opening performance of the return engagement of My Friend from India.

SCHENCK COOPER.

SAN FRANCISCO.

Georgia Cayvan inaugurated a fortnight's season at the Columbia April 12 in Squire Kate before a full house. Miss Cayvan is held in the highest esteem here, and anything she does gives pleasure and satisfaction. Ward and Vokes follow weeks of 26 and May 3. Then we are promised Excelsior, Jr., for May 10 and 17, with Sadie Martinot in the cast.

The Columbia may close for renovation and cleaning week of May 24, preparatory to the coming of the Frawley co., billed for 31. This will doubtless be an event, as even now many inquiries are being made for seats.

The Lilly of Killarney was presented last night at the Tivoli Opera House, and received with considerable delight. It may run one week. Mrs. Kreling, of this house, has purchased the right to and will produce the opera of Shamus O'Brien 26, with Neely O'Sullivan in his own part. In New York I believe you know this gentleman as C. D. O'Sullivan, but here in San Francisco, where he was born and has lived, no one knows him other than as Neely. He is expected to arrive this week, and awaiting him is a warm reception.

Another clever San Francisco boy, George Lask, who is stage-manager of the Tivoli, has composed a musical work in the style of a review entitled Miss Frisco.

The French opera season is closed. The co. neither came nor departed with any considerable amount of noise, but was a source of a great deal of pleasure. A large amount of money was guaranteed by our capitalists, and they are called upon to pay between three and four hundred dollars each. The California Theatre made no money. The opera management lost none.

The Alcazar has Called Back for its attraction this week, which will be followed by The Overland Route on 19. The Alcazar has discontinued its Sunday matinees owing to the very favorable weather, which takes most of the town people into suburban resorts.

Primrose and West open 18 and will conclude May 2, following Mr. Skinner at the Baldwin. DeWolf Hopper with Edna Wallace Hopper open 3 for two weeks. Upon their arrival a large number of friends will go up the road to welcome Edna Wallace, and during the season here a society game of baseball will be arranged between the Stanford and University Clubs, for the special purpose of having De Wolf Hopper umpire the game.

Nat Goodwin comes to the Baldwin weeks of May 17 and 24.

The Orpheum is perhaps less affected by the Lenten season than other houses. This week there are four new announcements—The Merrilees Sisters, singing and dancing duo; Harris and Walters, eccentric character sketch; Kronemann Brothers, grotesque gymnasts; and Evans and Vidocq, conversational and humorous artists.

Messrs. Cooper and Sheridan have been making an effort to popularize the Auditorium as a low-priced theatre, and have been fairly successful. They have been playing A Bunch of Keys to moderately good houses, and are now staging A Nutmeg Match.

I have been asked whether Mrs. Fiske will come to the Coast with Tess. She has many admirers here.

Mlle. Loretta has joined the Grand Opera House co.

A. P. Wilson and Mark Thall are here in the interest of Miss Cayvan.

Mollie Thompson, the little Australian soubrette, who came here recently and joined the Grand Opera House stock co., is firmly establishing herself with the clientele of this house.

Manager S. H. Friedlander, of the Columbia, has resigned as Director-General of the Golden Gate Carnival and gone East. He is now there, and has bought Trilby for west of the Rocky Mountains, and reports so many good reasons for his stay in New York that it will be some time, I believe, before he returns.

Dorothy L. Hote, who made her debut in An Unequal Match at the California Theatre recently, is so encouraged by her success that she proposes going to New York in quest of a professional engagement.

Rosenthal, the pianist, passed through San Francisco without giving a recital.

Emily Soldene arrived from Australia the other day, and appears to be pleased with the number of favorable comments made upon her new book.

Laura Millard is making a splendid success in the various operas in which she is cast to sing, and I expect to see her a member of the Tivoli co. for about as long as she chooses to remain. J. D. MAXWELL.

NEW ORLEANS.

The Jules Grau Opera co. opened their season of Summer opera at the Grand Opera House April 18, presenting The Black Hussar in a very creditable manner. There are some thirty people in the co., including the chorus. They are being greeted by large audiences. Alice Johnson, the prima donna of the co., is attractive in person and sings sweetly. Alice Carle, mezzo, and Miro Delamotta, tenor, are the other principals, and can be listened to with pleasure by the most critical. Gertrude Lodge, Stanley Felch and Gilbert Clayton do the comedy parts. The chorus and orchestra show discipline and contribute in making the performance an excellent one. The co. is here for four weeks, and is playing to the popular prices of 10, 25 and 50 cents. Olivette will be given 22, and Beggar Student 25.

The Spanish Juvenile Opera co. made its debut here 17, presenting the tuneful opera Boccaccio. The forty people in the co. are not Lilliputians, but children between the ages of nine and fifteen, and have sung with great success in the principal cities of Mexico, South and Central America. Remedios Rodriguez, Emilia Colas, Josefa Garcia, Antonio Ruiz, Jose Zarraquino and Ramon Perdiquero are the principal singers, and are really wonderful considering their ages. The co. is under the management of Rodriguez and Colas, and is billed for two weeks. It has played to fair business at 25, 50 and 75 cents.

Punch Robertson and his co. appeared here 18-25, presenting Rose Cottage, The Buckeye, and Polly and I at the very popular prices of 10, 20 and 30 cents. They had big business the first part of week. On Monday night 19 the management admitted ladies free as a tribute to the fair sex of New Orleans.

Mrs. Bidwell, proprietor of the Academy of Music and St. Charles Theatre, who has been extremely sick for some months, is now convalescent and entirely out of danger. J. MARSHALL QUINTERO.

DETROIT.

E. S. Willard closed a very good week's business at The Detroit the Saturday evening preceding Easter. Mr. Willard is a strong favorite here, and as he comes but seldom, there is a large contingent who wish to see him.

We are having a Shakespearean revival at The Detroit April 19-24, for which we are indebted to Frederick Warde. King Lear was given Monday and Tuesday evenings, and Richard III., Merchant of Venice, and other plays are to be produced during the engagement. King Lear is superb and complete as presented by Mr. Warde, and could not but be satisfying to the most exacting and critical lover of Shakespearean drama. Mr. Warde's handling of this difficult role has called forth great praise from our critics and all who have seen him, while the exceeding care which has been given to every detail of the production is deserving of high commendation. Mr. Warde finds splendid support in Charles W. Sutton, Darrell Vinton, Beverly Turner, Ernest Warde and Florence Wilburham.

The first week of popular opera given by the Wilbur-Kirwin Opera co. at the Lyceum 11-17, at popular prices, proved a most successful venture, large crowds being in attendance at every performance. Carmen is the opera 18-24, with Susie Kirwin in the title-role, which she fills in a very creditable manner. So far the patronage has been large.

Katie Emmett is at Whitney's 18-24, with Waifs of New York, and she is doing big business. Flynn and Sheridan's big co. is the next thing booked for Whitney's.

A co. called Twentieth Century Sports are giving performances of the vaudeville order at the Capitol Square Theatre 18-24.

Jack S. Sanford, business-manager for Madame Sans Gene, is at present at Mt. Clemens, and expects to put in the Spring and Summer there recuperating at the Sanitarium.

It is announced that Amelia Stone, who for some time has been resting at her home in Detroit, has signed with Hoyt and McKee for the season of 1897-98.

Two important musical events occur this week. One is the recital given by Sieveking, the great Dutch pianist, at the Church of our Father 20, and the other is the return to the city of Madame Carreno, who will appear at the Auditorium 22. Carreno's appearance in this city earlier in the season was not a pecuniary success, as the audience which greeted her on that occasion was deplorably small.

KIMBAL.

MILWAUKEE.

De Wolf Hopper opened April 18 at The Davidson in El Capitan, but did not do the business that a performance of such merit deserves. The opera gave genuine satisfaction, and De Wolf Hopper as Don Errica Medigna has a part that permits of all the license he desires to take. Edna Wallace Hopper, as Estralda, sings and acts the part in her usual attractive manner, and Nella Bergen, who succeeded Bertha Watzinger, is a very attractive lady and possessed of a beautiful soprano voice. Alfred Klein is very amusing as Senor Amabile Pozzo, and the balance of the co. is very satisfactory. William Crane will produce his new play by Martha Morton—A Fool of Fortune—at The Davidson 22-24.

De Wolf Hopper has dropped Casey at the Bat, but delivers a very amusing address in which he relates several anecdotes which have come to his notice in "the business." These impromptu speeches have become as much a part of his performance as the opera itself, and are demanded nightly.

Mort Singer, the genial treasurer of The Bijou, will have a benefit 2, and has secured A Baggage Check co. for two performances.

Louis Werba has resigned as treasurer of the Alhambra. E. T. MCDONALD.

CLEVELAND.

Although the weather has been far from balmy, with base ball and cycling in full bloom, the theatrical season is nearing an end. One of our theatres, the Lyceum, has been closed since 15, and will remain dark until 29, when The Prisoner of Zenda will be the attraction.

At the Euclid Avenue Opera House 19 a large and fashionable first night audience were disappointed at not seeing Charles Evans in the cast of A Parlor Match, he being compelled on advice of his physician to rest, so as to be able to appear the balance of the week. A Parlor Match is just as funny as ever with Evans and Hoey, assisted by Minnie French as the Innocent Kid. Charles Sturgis, who took Evans place Monday night, filled the role very acceptably. Richard Mansfield in repertoire week of 26. W. H. Crane week of 2.

Atkinson's Comedy co. presented Peck's Bad Boy at the Cleveland Theatre week of 19. Charles A. Gardner in Karl week of 26.

The Star Theatre has had for its attraction week of 19 Leeds, the Hypnotist, surrounded by a first-class vaudeville co. with the cenematograph as extra. John L. Sullivan's Big Extravaganza co. week of 26.

Chales La Marche has signed his opera co. for the Summer season at Haltnorth's Garden Theatre, and the following well-known people will be the principals: Hurbert Wilke, bartione; Harold Blake, tenor; Harry Brown, comedian; William Daniels, bass; Laura Millard, prima donna, and Rose Beaudet, contralto. Joseph Fay will act as stage manager and Watty Hydes as musical director. The season will open May 31 with The Beggar Student. The many friends of Professor Zeplin were sorry to hear of his sudden death. Mr. Zeplin was the musical director last Summer at Haltnorth's Garden Theatre, and he was to have served in the same capacity the coming Summer.

Ben Davies, the famous English tenor, will be heard at Association Hall 26.

Harry Scott, the genial press agent at the Star Theatre, was called to Pittsburg last week by the sudden death of his sister. He has the sympathy of his many friends. WILLIAM CRASTON.

LOUISVILLE.

The Cummings Stock co. appeared at Macauley's April 19-21 in A New Magdalene, with Ralph Cummings as Julian Grey, to fair business. Hoyt's A Contented Woman appears 22 for three nights.

Uncle Tom's Cabin at the Grand 19-24 drew satisfactory business. The scenery and street parade were features.

Chas. A. Gardiner in Fatherland and Karl, the Peddler was the attraction at the Avenue week commencing 18, and drew good business; pleasing particularly in the vocal department. Next attraction The Lees.

John L. Sullivan's Big Extravaganza co. proved a strong card at the New Buckingham 19. The ex-pugilistic champion was seen to advantage as interlocutor in the minstrel first part, and afterwards in poses of an appropriate kind. Katie Rooney's Greater New Yorkers come 26.

The advance sale of seats for The Teresa Carreno concert at the Temple, 21, indicates that a large audience will be present.

Thomas Crockett, a young Louisvillian, who is home after a season on the road with Barlow Bros.' Minstrels, will play a Summer engagement in Chicago.

Fountain Ferry Park, another of Louisville's open air resorts, will be in the field as a Summer amusement place, the Saxton Mandolin and Guitar Club having been engaged to give semi-weekly concerts there.

Ralph Cummings has returned from Chicago, where he spent a brief vacation after an exhausting season here. Two performances daily and almost continual rehearsals for a number of months is the record of the Cummings Stock co.

J. B. McCormick, the well-known writer on sporting affairs over the signature "Macon," was one of the visitors of the week. He was preparing the way for A Contented Woman.

General regret was felt here at the news of the death in New York of Mrs. George Fuller, who was well known here when years ago her husband was manager of the old Louisville Theatre.

The lecture at Macauley's, 18, on "How to Reform Mankind," by Robert G. Ingersoll, was a brilliant effort, which was attentively listened to by an audience that filled every part of the house.

Grand Exalted Ruler Detweiler of the B. P. O. E. spent a day in Louisville during the week, and was royally entertained by members of the local lodge of Elks.

The picture of James B. Camp, manager of the Grand Opera House, in a recent issue of THE MIRROR, attracted considerable attention here.

Sam B. Kirby, once Louisville correspondent for THE MIRROR, will marry on 27. Mr. Kirby is prominently mentioned in connection with the Democratic nomination for one of the judgeships at the approaching election.

The annual Elks' minstrel performances will be given 12-14 at the Temple. Al G. Field and Phil W. Peters, professionals, will assist. The proceeds will be added to the charity fund of the local lodge.

CHARLES D. CLARKE.

OMAHA.

Charles E. Blaney's A Baggage Check opened a three-night engagement at the Creighton April 18 to good business. Charles E. Grapewine, James Kelly, Anna Chance, and Nettie Black led the fun, and this and the specialties of the different members of the co. were well received. De Wolf Hopper and his merry co. 26, 27. Margaret Mather 29-1.

At the Boyd the Georgia University graduates are doing fairly well 18-21, and giving very acceptable performances. Several good specialties by the different members of the co. are warmly applauded. A return engagement has been arranged 22-25. Scharwenka 28.

Manager Burgess will not remove to Kansas City immediately, but may make it his residence with the beginning of the Fall theatrical season at the Auditorium. Paxton and Burgess take possession of the house down the Missouri 1, and the Summer season will be managed by John Scott, at present the popular treasurer of the Creighton.

It is stated that Salter and Martin's big U. T. C. co. will play under canvas during the Summer months. If so, the season will certainly be a profitable one.

Creighton Hall has closed for the season. Business has been good, and the house will be opened as a high-class vaudeville theatre in the Fall.

J. R. RISGWALT.

ST. PAUL.

El Capitan was presented by De Wolf Hopper and his excellent co. at the Metropolitan Opera House April 13, 14 to the capacity of the house at each performance. Enthusiastic applause and numerous curtain calls evidenced the popularity of Mr. Hopper and Sousa's music. Mr. Hopper made two amusing speeches, one after the first act and the other between the second and third acts. The opera was finely staged. The scenery is picturesque and the costumes pretty and attractive. The chorus is strong. Mr. Hopper finely sustained the title role and fills the stage most of the time. Nella Bergen made a very favorable impression as Isabel. Edna Wallace Hopper was charming as Estrella, and Alice Hosmer, Edmund Stanley, Thomas S. Guise, and Louis Shrader, rendered their roles in a praiseworthy manner. The production gave great satisfaction and drew the largest audiences of the season. Receipts for the three performances $4,000.

Wm. H. Crane and his clever co. presented for the first time in this city A Fool of Fortune and His Wife's Father. Mr. Crane met with a cordial welcome. The supporting co. is well balanced and gave a very enjoyable performance. Percy Brooke, Boyd Putnam, Geo. F. DeVere, Edwin Arden and William Boag do excellent work in their roles. Effie Shannon was a charming Marjorie and Dallas Tyler and Kate Lester also deserve mention.

Nat C. Goodwin in An American Citizen 22-24. James A. Herne in Shore Acres 28-1. Giffin and Neil Stock co. 17 for Summer season.

The Summer Vaudeville season had a most auspicious opening at Litt's Grand Opera House 18. The house was packed to its capacity, all the boxes being filled and chairs placed in the aisles and orchestra. Manager Hays had the entrance *au foyer* gaily decorated with palms and Easter lilies. An excellent programme was presented. The entertainment was opened by Senor Mandola, a Spanish equilibrist, followed by Irene Franklin, who made a hit in her singing and dancing. Phyllis Rankin gave a very clever imitation of Anna Held. Alice Rumsey admirably rendered some solos, and Frederick Hallen and Molly Fuller gave an entertaining musical sketch. The audience was decidedly well pleased, and the opening gives promise of a good week's business.

The annual Easter concert given by Seibert's Orchestra, under the direction of George Seibert, Jr., at the Metropolitan Opera House, Sunday afternoon 18, was enjoyed by a large and appreciative audience.

The popular musical comedians, Wood and Shepherd, also MacCart's famous dog and monkey circus, will be at the Grand 25.

Chas. E. Cook, representing Nat C. Goodwin co. was here 13-19.

The door-keepers and ushers at Litt's Grand Opera House looked neat on Sunday night 18, being uniformed in dark blue jackets and white duck trousers and caps.

William B. Gross, representing Shore Acres co., was in the city 14-20 hustling for his attraction.

John E. Hogarty, a veteran in the employ of Mr. Litt's road attractions, has charge of the vaudeville performances at the Grand, and T. F. O'Malley from the Boston Howard Atheneum will direct the stage.

Manager B. D. Stevens, of El Capitan co., reports excellent business for this season.

GEORGE H. COLGRAVE.

DENVER.

Lady Bountiful, by the Stock co., has been entertaining huge audiences at the Broadway week of April 18. The part of Donald was admirably interpreted by Mr. Huntington, while Miss Chapman gave a finished portrayal of Camilla. Minnie Radcliffe, whose work has been uniformly good throughout the season, achieved an artistic triumph in the present production by a beautifully conceived and admirably enacted characterization of Margaret Veale. Mr. King, Mr. Perry, Miss Marbury and Marion Lester all contributed excellent bits of character acting. Mr. Bradshaw's Rhoderick Herron was well acted and fortunately not marred by those unpleasant vocal tricks that lessened interest here in Mr. Bradshaw's work. Ollie Redpath was a piquante and pretty Beatrix. Too much praise cannot be given to Walter Clark Bellows for the superb manner in which he has put on the production, the Fourth Act in particular, which takes place in an old English church, being an artistic delight.

It is announced that Richard B. Mayes, the popular and efficient business-manager of the Broadway Theatre, has been engaged by the Southern Inv. co. to manage Manhattan Beach during its thirteen weeks' Summer season.

The Tabor has been dark week of 18, and the management have begun some of the numerous improvements they have planned for this house. Hundreds of electric lights hereafter will relieve the semi-gloom caused by the old-fashioned gas jets in the house. Five hundred yards of new carpet will be bought, and a veritable "grand transformation scene" will be effected by the enterprising new managers of the theatre. Excelsior, Jr., with Joe Cawthorne and Sadie Martinot heading the co., comes to the Tabor week of 25.

At the Lyceum week of 18 George Sawkins is giving an evening's entertainment, consisting of an *exposé* of spiritualistic tricks.

At the Orpheum The Clemencean Case continues for week of 18.

The special matinee performance to be given at the Broadway by the pupils of the Broadway Dramatic School occurs 22. The programme will consist of an initial production of Walter S. Craven's original comedy The Married Man, and also several one act-plays. The pupils who will take part are Elizabeth Field, Edna Doloff, Kate Gale, Liska Churchill, Genevieve Rollo, Charlotte Gallinger, Mabel Pennock, Mrs. Cameron, Laura Allen, Frankie Samson, Marie Louise Stevens, Miss Canfield, Jessup Sprague and Frank Peer. They will be assisted by Messrs. Huntington, Perry, Hallock, Bradshaw and Conger of the Stock co., and Joseph Newman.

F. E. CARSTARPHEN.

PROVIDENCE.

The Rhode Island Wheelmen Minstrels appeared in a bright entertainment at the Providence Opera House April 19-21, for the benefit of Assistant Manager C. C. Collin, Treasurer Saul Hamilburg and Musical Director Felix Wendleschafer. This organization, although purely amateur, has been very prominent in amusements for the last three seasons, and its performances rank among the best ever given by amateurs in this city. The programme was practically the same as that given early in the season, and included numerous specialties and excellent chorus singing. The house was well filled each evening, and the beneficiaries deserved the liberal patronage given them. Prominent members of the co. were E. V. Bowen, Jr., W. R. Bosa, Gene Johnson, W. M. Anthony, W. B. C. Fox, Fred H. Bratesman, Harry L. Austin, Wm. D. Stone, Elmer F. Seabury, Gus Barth, Herbert Williams, Arthur C. Moore, H. M. Peck, Gene Chesebro, C. E. Shaw, and A. A. Adams.

Hoyt's A Black Sheep, with Otis Harlan as Hot Stuff, opened 22 for the balance of the week. Francis Wilson in Half a King 26-1.

Hogan's Alley opened a week's engagement at Keith's Opera House 19, and more than pleased an S. R. O. audience. As a vaudeville performance, it is a success. Specialties follow each other in quick order and were heartily applauded. Gilmore and Leonard as Hogan and Brogan headed the co., and kept the audiences in a roar of laughter. They were not, however, the only entertainers in the co. W. J. Hagan, Geo. Leslie, Ed Thompson, George Bunnell, Tom Harrison, Minnie Bland, Lillian Shirley, Ella LePage, Daisy King, and Babe Moore all contributed specialties.

Andrew Mack in Myles Aroon 26-28. The Hammer and Tongs Society of Brown University will present a new opera by E. W. Corliss, entitled The Game King, at Keith's 29-1.

Charles E. Cook's Players appeared at Lothrop's Opera House 19-24, and did a good business. The repertoire for the week comprised The Phœnix, The American Girl, Under Two Flags, East Lynne, Monte Cristo, and At Gettysburg. The plays were

presented in a very satisfactory manner by a capable co. with Marion Chester and Harry Knight in the leading roles. Specialties were introduced between the acts by Emma Francis, Josie Richards, and James M. Barry. The Snowbird and Carr and Tourjee's Vaudevilles 26-1.

Pinafore was revived at the Columbia Theatre 19-24 by the Barratt & Morgan Opera co., a local organization, and drew fair houses. The opera was nicely staged with special scenery prepared by Manager R. A. Harringtons, scenic artist at the Taunton Theatre, and creditably sung by a co. of amateurs and professionals. Mme. Morgan appeared as Josephine, Kate LaFetra-Bosworth as Little Buttercup, Herbert Dodd as Sir Joseph Porter, W. A. Willes as Capt. Corcoran, Robert Hall as Ralph Rackstraw, James E. Pearse as Dick Deadeye, Mitchell Boyer as Boatswain, W. D. Eddy as Boatswain's Mate, Henry F. Blandry as Carpenter's Mate, Helen Dodge as Midshipmite, and Alice J. Morgan as Hebe. The orchestral parts were under the direction of D. W. Reeves and W. D. Eddy was stage-manager. McCarthy's Mishaps 26-1.

The Arion Club, Dr. Jules Jordan, conductor, gave the third and last concert of the season at Infantry Hall 20 before an audience that filled the hall. The Flying Dutchman was performed with Emma Juch as Senta, Dorothy McTaggart as Dame Mary, Wm. H. Reiger as Erik, Ericsson Bushnell as Derland and Ffrangcon Davies as Vonderdecker.

An unusually large audience attended the sixth and last concert of the season by the Boston Symphony Orchestra at Infantry Hall 21. By request, a Wagner programme was given. This completed the Orchestra's fifteenth season in Providence, and the attendance for 1896-97 is said to have been the largest since the Orchestra came to this city.

Gus Hill's Vanity Fair co. will close the season at Montreal.

Robert Mack was in town 20 in advance of his brother Andy.

Manager B. F. Keith has tendered the use of his theatre in this city for the entire week of 17 to members of the G. A. R., who are arranging for the production of the war drama Shenandoah. The receipts are to be used for the erection of a monument in St. Francis Cemetery.

Mme. Calvé will be heard here in concert 29, supported by Baron Berthald, Sig. Giuseppe Campanari and the Boston Festival Orchestra.

A. W. Scott of Lothrop's Opera House will leave early in the Summer for Howes Neck, Mass., where he will recruit with a party of Bostonians.

There will be a benefit for the Cubans at the Columbia Theatre 29.

Manager R. A. Harrington's season at the Columbia will close 1 and he will immediately start his force at work at Rocky Point to make ready for the Summer. He will run two theatres there, the Forest Casino and the Music Hall. Vaudeville will be given in the former, but no definite arrangements have as yet been made for the Music Hall. Leon Fairbrother's Orchestra, now playing at the Columbia, has been engaged to play at Rocky Point during the summer.

Elizabeth Tyree, of the Lyceum co., was the guest of her sister, Mrs. Banigan, here last week.

T. Seymour Stratton's Comedians, who played a week engagement at Lothrop's Opera House 12-17, met with hard luck at East Greenwhich, R. I., 20. They were billed there for a week and opened to a slim house. The hotel proprietor wanted board in advance, and the hall manager demanded rent of the hall before he would allow the curtain to go up 21. Mr. Stratton had money, but it is said that he was not given time to produce it. It is also alleged that the hotel man was afraid he wouldn't get his money, and that he locked members of the co. in their rooms and kept them there several hours. Matters were finally adjusted and the co. left town.

J. J. Gaffney, of this city, joined Chas. E. Cook's players here 19.

The following was brought up before the Legislature 20, and may be of interest to managers whose casts call for children: An act in amendment of chapter 115 of the General Laws, entitled "Of Wrongs to Children." The act forbids the employment of children under sixteen years of age as mountebanks or freaks or in theatrical performances or other labors, under penalty of a fine of $250 or imprisonment for one year, or both. They are, however, allowed to sing or play in academies or churches and to act as musicians in theatres on permission from the Chief of Police or the Mayor, after twenty-four hours' notice of such entertainment. The committee on special legislation recommended passage, but as through an oversight the act had not been printed, it was held until printed copies could be had. HOWARD C. RIPLEY.

PROVIDENCE, April 21, 1897.

PITTSBURG.

Richard Mansfield opened April 19 at the New Grand Opera House in The Merchant of Venice to a large audience. The house closes its regular season 24.

At the Alvin The Mandarin was the attraction 19, the house being well filled.

Ferguson and Emerick pleased a good audience 19 at the Bijou, producing McSorley's Twins. Alice Shaw and her two daughters joined the co. here. Next week Black Patti and co.

At the Academy of Music, Minco's City Club Burlesque co. opened 19 to a crowded house.

Young Mrs. Winthrop was presented to the patrons of the Avenue Theatre 19 by the Avenue Stock co. John Kernell headed the vaudeville bill, and made a hit. Next week Lend Me Your Wife will be given by the stock co., and the vaudeville list will include Gus Williams, Bartley and May, Le Moyne Brothers, Quigley Brothers, Romalo Brothers, Charles Lauler, Ada Melrose, and Heck and Eckert.

Tim Murphy, Lew Dockstader, and Smith and Campbell headed a list of fine attractions at the Hopkins' Duquesne Theatre 19. Mr. and Mrs. Sidney Drew appear next week, presenting When Two Hearts are One. The bill also includes the Marco Twins, Carr and Jordon, Gignere and Boyer, George Austin, Morton and Mack, John H. W. Byrne, and Herbert Cawthorne. The house is well filled at every performance.

Adam Forepaugh and Sells Brothers' Circus gave four performance 19-20 to large crowds. Suit was entered against the owners, during their engagement here, for $10,000 damages for running over and injuring a boy. Considerable loss was sustained on leaving the city by reason of several wagons being smashed by the railroad co.

EDWARD J. DONNELLY.

KANSAS CITY.

Louis James' engagement at the Grand Opera House, April 18-24, proved a pecuniary and artistic success. Spartacus was the leading bill, and was splendidly acted. Mr. James was strong in the title-role and Guy Lindsly, Collin Kemper, Alma Kruger, and Miss Everett rendered good support. Among the other pieces presented were: Romeo and Juliet, Othello, and My Lord and Some Ladies.

A Railroad Ticket 25-1.

Margaret Mather brought her gorgeous production of Cymbeline to the Auditorium for 19-24, and gave a series of delightful performances, the mounting and costuming of the play being elaborate and the acting fine. Miss Mather as Imogen was splendid, and her support, including E. J. Henley as Iachimo, William Courtleigh as Posthumus, William Redmond as Pisanio, and Albert Bruning as Cloten, was excellent.

Julia Stuart, supported by William Beech, presented a domestic drama, Woman Against Woman, at the Ninth Street Opera House 18-24. Her work was excellent, and she proved herself an actress of ability. Mr. Beech was good, and the balance of the co. fair.

Eugenia Blair comes to the Coates week of 25.

The circus season is approaching. Lemen Brothers coming 3, 4, and Ringling Brothers 10.

FRANK B. WILCOX.

JERSEY CITY.

The Prisoner of Zenda was presented at the Academy of Music April 19-24 to good business. E. R. Mawson played the dual role of King and Englishman, and he caustally sustained the imagination of the audience. He also proved himself no mean comedian, in the scene where the Englishman comes back to Streslau for coronation as the King. Una Abell made a successful Princess. Her stage work was well and carefully done; the rest of the cast gave good support. Mrs. Henderson has been the recipient of much commendation for giving her patrons this attraction. Thomas W. Keene 26-1, Uncle Tom's Cabin 3-8.

The Great New York Circus is billed for 28-29, and the agent for Sell's Brothers' Circus is in town arranging for May.

Manager Frank E. Henderson, of the Academy of Music, has returned from a short but pleasant trip to Washington and Baltimore.

The Elks of this city have signed with Donnelly and Girard in My Friend from India for the benefit at the Academy of Music 12.

Thomas W. Keene will give eight performances in this city 26-1, and the plays to be presented during the engagement are Louis XI., Richelieu, Virginius, Othello, Julius Cæsar, Hamlet, The Merchant of Venice, and Richard III.

Edward Harrigan is negotiating for a Summer season in Philadelphia, and if he secures the time will revive the entire Mulligan series.

Ettie Henderson has been invited to recite or speak before the New York Press Club 24.

WALTER C. SMITH.

MINNEAPOLIS.

The De Wolf Hopper Opera co. gave El Capitan at the Metropolitan Opera House April 15 to a large and delighted audience. This tuneful production is one of the best in which Mr. Hopper has been seen, and he makes the most of his opportunities. As El Capitan he is irresistibly funny, and was obliged to respond to several curtain calls. His support is excellent. Nella Bergen and Edna Wallace Hopper deserving special mention. The chorus is strong and well-drilled and the scenic investiture lavish and handsome.

That prime favorite, Shore Acres, with James A. Herne in the cast, was given at the Metropolitan Opera House week of 19, opening to a large house. Both play and co. scored heavily. Interest, of course, centered in Mr. Herne's Nathaniel Berry, which was a most enjoyable and artistic personation. The cast throughout is worthy of the star. Nat C. Goodwin 28-30.

At the Bijou Opera House The Prodigal Father opened a week's engagement 18 to excellent business and made a decided hit. The co. includes several very clever specialties, notable among whom are Rose Melville, Fred Walz, Charles Boyle, Carrie Graham, Myrtle Fern, Marjorie Fair, and Jeannette Ardelle.

The Summer vaudeville season at the Bijou Opera House will be inaugurated 25. Manager Litt has engaged for the opening week: Hallen and Fuller, Conroy and McDonald, Stinson and Merton, the Brothers Carpos, A. O. Duncan, Phyllis Rankin, Irene Franklin, and Mandola.

James A. Herne will occupy the pulpit of the Church of the Redeemer morning of 25, when he will deliver an address on the Single Tax under the auspices of the local league. In the evening he will be the guest of the league at its headquarters.

The Northwestern Cycle and Dog Show and Pure Food Exhibit had an auspicious opening at the Exposition Auditorium 19.

Charles E. Cook, in advance of Nat C. Goodwin, was in the city 20-24 looking after the interests of his attraction.

The closing attraction of the regular season at the Metropolitan Opera House will be Fanny Davenport and co. in La Tosca and Fedora.

The advance sale of season tickets for the May Musical Festival opened 19, and the indications point to large business. F. C. CAMPBELL.

BUFFALO.

My Friend from India was seen at the Star for the first time in Buffalo, April 15-17. The comedy was produced by the original co., and big business prevailed throughout the engagement. The play drags a little in the first act, but as the plot is disclosed laughable incidents and funny situations follow one another in hilarious confusion. Frederic Bond as Erastus Underholt has a part brimful of comedy and bright lines, but one which might easily be overdone. Mr. Bond, however, never falls into that error, and his delineation of the character leaves nothing to be desired. Walter E. Perkins extracts considerable mirth from his part of A Keen Shaver, and in the mirror scene is excruciatingly funny. Edward S. Abeles as Charles Underholt is satisfactory, and deserves mention for his imitation of Richard Mansfield in A Parisian Romance.

The Chicago Marine Band gave a sacred concert at the Star 18 to a well filled house. The brilliant work of the band was a surprise to the audience, and every number was enthusiastically received. Sybil Sammis, soprano, sang a number of songs very pleasingly. Master Dan McCarthy immediately caught on with the audience, and Fred McClellan, always a favorite here, was obliged to respond to numerous encores.

The Star was dark 19-21. The success of that theatre this season attests the wisdom of Manager Stirling's policy of playing good attractions or none at all. The Gondoliers by local talent 22-24, E. S. Willard 26-29 in a repertoire including The Middleman, The Professor's Love Story, and The Rogue's Comedy, The Cherry Pickers 29-1, Prisoner of Zenda 3-5.

Coon Hollow was the attraction at the Lyceum 19-24. It is one of the best plays of its kind seen at the Lyceum in a long time. To the part of Jared Fuller, Walter Kelly gives a finished characterization, and Eugene Powers is well suited to supply the comedy element necessary in a melodrama. The play is equipped with new scenery throughout, and is unusually well staged. Business during the engagement was good. The Great Northwest 26-1, McKee Rankin 3-8.

The return to the stage of Millie Price Dow was the cause of extra large audiences at the Court St. 19-24. This was her first appearance since she retired from the stage five years ago, and the warm reception she was accorded must have been highly gratifying to her. Miss Dow sang several songs very pleasingly, and her rendition of a lively coon song earned the hearty plaudits of the large audiences. During her residence here she has made hosts of friends by her active efforts in behalf of benefits that have been tendered less fortunate persons in the profession. Throughout her engagement she was fairly showered with floral offerings, and she gives promise of repeating her successes of the past. The rest of the programme was furnished by Robie's Bohemian Burlesquers. This co. has lost several of the prominent performers that brought it so much success earlier in the season, but the performance is still satisfactory. Flo Jansen is pretty and sings sweetly, while Billy Van and Viva Nobriga furnish a bright comedy sketch. Rossow's Midgets 26-1, John L. Sullivan 3-8.

The Orpheus, a leading musical organization here, gave an enjoyable concert at Music Hall 19. The principal soloist of the evening was Josephine S. Jacoby of New York.

At Concert Hall 20, the first annual grand concert of the Buffalo Banjo, Mandolin and Guitar Club was given. Musical clubs of several neighboring cities assisted. The audience was large and well pleased.

A kinematograph was the special feature at Gibbs Music Hall 19-24. The Musical Bayens, Bailey and Simonds, Ettie Albion, Kinzo, The Two Aces, and The Ancolettes make up the remainder of the programme. Business continues good. Manager Gibbs announces that the week of 26 he will present by means of the kinematograph pictures of the Corbett-Fitzsimmons fight.

Ben F. Grinnell and Charles Fostelle, who appeared here during the recent engagement of The Merry World, are rehearsing a sketch in which they are to appear in the prominent music halls this Summer. Their first engagement is at Keith's, New York, May 3. Mr. Fostelle celebrated the thirty-second anniversary of his career on the stage 15. He entertained a party of friends with reminiscences of the stage of a quarter of a century ago, and particularly of the old Adelphi and Shelby Theatres here.

Laughlin and Skinner, lessees of the Lyceum Theatre, have signed contracts for refitting their house. Four new boxes are to be added, the lobby and retiring rooms will be re-arranged, and the whole interior will be re-decorated. They announce that at the close of the regular season there will be a short supplemental season during which a strong stock co. will present popular plays.

Captain L. D. Blondell, of the Coon Hollow co., is a former resident of Buffalo, and is a professional swimmer of wide reputation. He still holds the record for long distance swimming, thirty-five miles. He is arranging a series of exhibitions to be given at the leading watering resorts this Summer.

Rumor of a new theatre on Main street on the site of the old White House is again going the rounds. This time the promoter is said to be J. A. W. Fernow of St. Louis, at present stopping in Buffalo. A popular version of the rumor is that the theatre is to be a continuous performance house, with a capacity of 2,500, and to cost $100,000. I have been unable to verify the report, and give little credence to it. The location proposed is, however, admirably suited for a theatre.

Terry D. Ferguson and wife, who have been starring in McSorley's Twins, have returned to Buffalo for the Summer. Mr. Ferguson will spend much of his time in his brother's finely equipped gymnasium.

Amateur theatricals are extremely lively here at present. The Lost Millionaire is to be presented 21 by members of the Cecilian Dramatic Circle at St. Stephen's Hall; The Buffalo Amateurs will present The Gondoliers at the Star 22-24; and rehearsals are in progress for a big production by amateurs of Orpheus and Eurydice at the Star May 29.

Harry St. Ormond was in town 21 engaged in the interests of The Great Northwest, which appears next week.

Coon Hollow closes a prosperous season at Fishkill 1.

W. S. Cleveland's new theatre, the Metropolitan, is fast assuming proportions. The material of the walls is yellow brick, and the exterior will look very pretty. If the work progresses in accordance with plans, Mr. Cleveland will be able to fulfill his promise of opening the Roof Garden July 1.

It has just been announced that Helen M. Brenner, formerly of Hoyt's A Milk White Flag co., was married February 18 at Niagara Falls to Harry L. Martin of this city.

Manager Gibbs, of Gibbs Music Hall, again announces the engagement of the original Little Egypt. A woman billed as Little Egypt appeared at this house two months ago, but it was soon discovered that she was not the person advertised. Manager Gibbs states that if the person so billed at his house for next week is not the Little Egypt of Seeley Dinner fame, he will donate $500 to a charitable institution of this city. REYNOLD WOLF.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Florence Hamilton co. in repertoire at popular prices April 12-17 to fair business. The following plays were presented: My Husband, A Wife's Secret, Driven from Home, Alone in London, The Shaughraun, Reddy, The Mail Girl, and Ten Nights in a Bar Room.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): House dark.— ITEM: Joe Jefferson's receipts were $1,400 and not $1,000 as reported.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Charles Whelan, manager): Hillyer's Wonders finished a three nights' engagement April 17 to poor business; performances satisfactory. Baldwin-Melville co. opened for one week 19 in repertoire at popular prices to packed house; performance excellent.

TUSCALOOSA.—ITEM: Bessie Leach, of the Woodward Warren co., returned home April 18, the co. having closed season at Chattanooga, Tenn.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Otto Krauss Opera co. April 19 for two weeks.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Johnnie Pringle Comedy Ideals April 12 and week to very light business. Burlesque on Border City Female Minstrels (home talent) 19. Cary, Hypnotist, 22.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): For Fair Virginia March 12 to good business. The Gilsney Comedy co. in repertoire 13-17 to poor business. Otis Skinner in Soldier of Fortune 23. Ellingwood's Stock co. in repertoire 26-2.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Fanny Davenport presented Gismonda and La Tosca to good business at advanced prices April 12-14.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mr. and Mrs. Russ Whytal pleased fair houses 15-17 in For Fair Virginia. Sam J. Burton in Si Perkins 20-24. Otis Skinner 29-1. Primrose and West 6-8.— BURBANK THEATRE (A. Y. Pearson, manager): The Three Hats, with the curtain raiser One Touch of Nature, entertained fair audiences week ending 18. The Gutter Percha Girl 19.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Cissy Fitzgerald in The Foundling April 15 taxed the capacity of the house. Miss Fitzgerald is surrounded with an excellent co. Ward and Vokes in A Run on the Bank 21.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Primrose and West's Minstrels to S. R. O. April 12; every one well pleased. Cissy Fitzgerald in The Foundling 17 to a large audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Mahara's Colored Minstrels April 15 to light business. Ward and Vokes in A Run on the Bank 22. Town Topics 3. Georgia Cayvan 12.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): W. H. Jackson (illustrated lectures) under the auspices of I. O. O. F. April 15 to good business; audience pleased.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Primrose and West's Minstrels April 13 to S. R. O. Cissy Fitzgerald in The Foundling 16 to large audience.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Two Little Vagrants April 15 was greeted by a large audience, which it held in close attention through the entire play with its intensely melodramatic climaxes and pathetic lines. E. J. Ratcliffe played the leading part and received favorable criticism from the local press. Minnie Dupree and Jessie Busley as the two little vagrants were remarkable in make-up and acting. F. H. Sothern and a well-balanced co. presented An Enemy to the King with magnificent scenery and costumes 16-to crowded house. The Old Homestead was put on 17 with new scenery. Archie Boyd plays Uncle Josh second only to Denman Thompson. Both matinee and evening drew immense audiences. Trinity Students occupied the boards 19, 20 with Prince Nit, a comic opera, the music written by one of the *students*, and the libretto by D. Parsons Goodrich of this city. It was favorably received by fashionable audiences. The ever-welcome Black Sheep and Otis Harlan kept large audiences in continuous good humor, matinee and evening 21. Good Mr. Best 22. Rosabel Morrison in Carmen 24.— HARTFORD OPERA HOUSE (Jennings and Graves, managers): When London Sleeps with its highly sensational and novel situations packed the house 14, 15. Humanity played a return date 16, 17, and repeated its former success. The Electrician turned 'em away 19, 20. The play is one of the strongest melodramas of the season, and presented by an exceptionally good cast, including William Morris, James H. Bradbury, Annie Ward Tiffany, and Nettie Bowne. The scenery and electrical effects are novel and up to date. The Stowaways 23, 24. Trilby 26, 27.— FOUR GUARD HALL (E. Sessions, manager): Sousa's Band rendered delightful concerts to an appreciative audience 21.— UNITY HALL: The Cinematograph and Biograph have showed almost continuously to gratifying business the entire season.— ITEMS: E. J. Ratcliffe, of the Two Little Vagrants co., was entertained by the Beefsteak Club during his sojourn here, and given the freedom of the historian's stein. The Ice Maidens, the opera written by D. Parsons Goodrich of this city, and successfully produced by a local military co., is in rehearsal by the Twenty-second Regiment of New York, and will be presented by them at an early date. Anna Held witnessed the performance of the Two Little Vagrants in Boston, and refused to believe that the characters of Fan Fan and Claude were not enacted by boys until she had been taken back and introduced to Minnie Dupree and Jessie Busley. At the Prospect Casino Jerome K. Jerome's Barbara was given a delightful and creditable presentation 21 by a local co. under the tuition of Captain William B. Dwight.

A. DUMONT.

BRIDGEPORT. PARK CITY THEATRE: Mary E. Hawes, manager.— Musical Art Club (local) filled the house April 13. Madame Janauschek appeared in Great Diamond Robbery 16, 17, assisted by a poor co.; small business resulted. Otis Harlan's third visit in A Black Sheep 19 filled the house deservedly. A full house greeted Agnes Bayliss, the erstwhile local singer, with The Gorman's rendition of Gilhooly's Abroad 20. The Gormans were all good, and Emma Siegel was clever. Eight Bells 27. Daniel Sully 28. Oratorio Society (local) 29. Corse Payton Comedy co. 3-8. Prisoner of Zenda 12. A Contented Woman 14.— AUDITORIUM (Mary E. Hawes, manager): W. A. Brady's Humanity 16 to two big houses. Ross O'Neal's rendition of Joseph Gusmeis' role in the latter's absence was undeniably clever, and many didn't know of the substitution. Barney Ferguson and children gave McCarthy's Mishaps 19 to a fair house. Uncle Tom's Cabin 22-24. Porter Vaudeville co. week of 19.

MIDDLETOWN. THE MIDDLESEX (Middlesex Assurance co., managers): The Old Homestead with Archie Boyd as Uncle Josh, supported by a good co. and with complete mechanical effects, April 16 to the capacity of the house. Eight Bells 29.— MACDONOUGH THEATRE (J. C. Southmayd, manager): James B. Mackie with Louise Sanford supporting, opened in Grimes' Cellar Door to a fair-sized audience 19.— ITEM: D. W. Camp, assistant manager of the Middlesex, was married 19 to M. J. Griswold.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): House dark.

NEW LONDON. LYCEUM THEATRE (Ira W. Jackson, manager): Hanlon Bros.' New Superba April 19, 20 to good business. It was without exception the very best spectacular play ever given in this city. It was a continuous series of pleasing and wonderful surprises, many of them very comical. The scenery was extravagant and elegant. There was not a hitch in the complicated mechanism. The Good Mr. Best 23.

WILLIMANTIC. LOOMER OPERA HOUSE (John H. Gray, manager): Guy Brothers' Minstrels April 15 gave a good performance to fair house. James B. Mackie in Grimes' Cellar Door 20 to fair attendance. Excellent dancing specialty by Claflin Sisters was a feature. Hanlon's Superba 22. Capt. Jack Crawford 30. Barney Ferguson in McCarthy's Mishaps 24.

NORWICH. BROADWAY THEATRE (Ira W. Jackson, manager): Hanlon's Superba played a return date April 21 to a packed house. The scenery and dresses are superb, and the tricks and specialties bright and entertaining. McCarthy's Mishaps 23, Rob Roy 30.

WATERBURY.—JACQUES OPERA HOUSE (Juan Jacques, manager): The Great Diamond Robbery was presented to a fair audience April 15. A Fair Rebel by the Acme Dramatic Club of this city filled the house with enthusiastic admirers 19. It proved to be one of the best amateur performances ever seen here. Barney Ferguson and his co. in McCarthy's Mishaps appeared to good business 20.— JACQUES' NEW AUDITORIUM: A large audience applauded Sousa's Band concert 20.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Trilby April 17 to fair house; good co. Elizabeth Holloway as Trilby and Clarence Bennett as Svengali were excellent.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Grimes' Cellar Door April 17, matinee and evening, to fair business. The Stowaway 22 to fair business. Donnelly and Girard in My Friend from India 30.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): E. H. Sothern in An Enemy to the King April 15 gave an excellent performance to large and fashionable audience. The Two Little Vagrants 16, 17; fine performance to fair business. Sousa's Band 19 pleased a select audience. Hoyt's A Black Sheep 20 drew well and created much laughter. Good Mr. Best 21. Francis Wilson Opera co. will present Half a King 23, 24.— GRAND OPERA HOUSE (G. B. Bunnell, manager): Hi Henry's Minstrels 15-17; gave a good entertainment to excellent business. The Stowaway 19-21; good performance to fine business. New Eight Bells 22-24.— ITEM: Mr. Bunnell and his staff will make their headquarters at the Hyperion after 1. On and after that date Mr. Starr will manage the Grand Opera House.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Bunch of Keys April 15 to fair house; performance fair. James B. Mackie in Grimes' Cellar Door 16, matinee and evening, to packed house; performance good. The Burglar 23.

GEORGIA.

SAVANNAH.—THEATRE (C. D. Coburn, manager): Nat Reiss' co. in repertoire at popular prices April 12-17 to satisfactory business; performances good.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Dr. E. R. Young lectured April 15 to fair house. The Bohemians in comic opera 20.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Lady of Lyons by local talent April 23.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): Illustrated lecture of Ben Hur by Colonel J. A. Rider failed to draw April 16.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): House dark.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): The Grovers had a benefit tendered by the house managers to S. R. O. April 12. Town Topics 24. For Fair Virginia 4. Georgia Cayvan 6.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): House dark.— OPERA HOUSE (Richard Daxon, manager): House dark.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Ottumwa's Quartette April 15 delighted a large audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Leland T. Powers April 16 to crowded house.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Coming: Alabama, April 26.— ITEM: Harry Gates, stage carpenter at this house for the last two years, died 11, after a short illness.

MATTOON.—THEATRE (Cossett and Foley, managers): Stuart Robson presented The Jucklins April 14 to large and well pleased house.

LITCHFIELD.—RHODE'S OPERA HOUSE (Frank Eager, manager): Mrs. Allen's Musical Entertainment to crowded house April 18; splendid performance.

MOLINE.—AUDITORIUM (A. C. Woodyatt, manager): House dark.

PEORIA. GRAND OPERA HOUSE (Chamberlin, Barhydt & Co.): The Arnold Wolford co. closed a week's engagement April 18 to good business. The co. is one of the strongest repertoire co.'s seen here at popular prices. Nat C. Goodwin 19 in An American Citizen, supported by Maxine Elliot, tested the capacity of the house and was a great success. The Van Dyke Eaton co. for two weeks, commencing 26.— THE AUDITORIUM (A. R. Waterman, manager): The Green-Robinson co. in A Cluster of Diamonds and Mixed Pickles closed a poor week's business 17; co. fair. Work and Wages opened for a week 18 to fair house; co. only fair.— ITEMS: Your correspondent is in receipt of an invitation to attend the wedding ceremony of Willie Mallory to Frank Wright Chamberlin at Memphis, Tenn. Miss Mallory is a highly accomplished and beautiful young lady and a universal favorite in Memphis, while Mr. Chamberlin is a resident of Burlington, Iowa, and one of the most popular young men in the State. The groom is Mr. Chamberlin of the firm of Chamberlin, Barhydt & Co.— The Local Lodge of Elks installed officers for the ensuing year 14.

MT. CARROLL. OPERA HOUSE (W. F. Patterson, proprietor): House dark.

FREEPORT. GERMANIA OPERA HOUSE (Phil. Arno, manager): A Baggage Check April 29.

SPRINGFIELD. CHATTERTON OPERA HOUSE (Charles Hickox, manager): The Holden Comedy co. to crowded houses; well pleased.

STREATOR. PLUMB OPERA HOUSE (J. E. Williams, manager): House dark.

LA SALLE. ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Billy Link's Vaudevilles played a return engagement April 18 to packed house; the specialties of Connors and Dunn, Charles Fulton, and Georgie Charters being well received. The Carrollton Sisters, in dancing specialties, became greater favorites than ever, while Billy Link proved himself one of the best entertainers ever seen here.

DECATUR. POWERS' GRAND OPERA HOUSE (J. F. Given, manager): McFee's Matrimonial Bureau gave a poor performance to poor business. Professor Thatcher, Hypnotist, gave an exhibition 17 to fair attendance. The Wilson Comedy co. 19-24.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Jubilee Singers April 12 to fair house and good satisfaction.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Elden's Comedians week of April 12 to good business and best of satisfaction. The week's repertoire was: A Fatal Letter, Comrades, Cyclone, Donnerwetter, Rip Van Winkle, and My Mother-in-Law. Woolley's Concert Band gave an Easter Concert 18. Rentfrow's Jolly Pathfinders in Below Zero 21. Jane Coombs in Bleak House 26. Ed Davis' Uncle Tom's Cabin co., with Harry West as Uncle Tom, 29.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Holden Comedy co. opened a week's engagement April 19 at low prices to S. R. O.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): Rush's White Crook April 17 to a very small audience; performance not satisfactory. Andrews Opera co. 19-21.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Frederick Warde lectured on Shakespearean Plays April 13 to a small audience; fine satisfaction. The Andrews Opera co. 16, 17, with matinee to large houses, presenting Martha, Pirates of Penzance, and Bohemian Girl; co. good. Van Dyke and Eaton co. 19-24. Anna Eva Fay 26-1.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): House dark.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Missouri Girl April 14; fair and well pleased audience. Alabama 27.

INDIANA.

PORTLAND.—AUDITORIUM (Andrews and Lindamood): Queen Esther (home talent) April 14, 15 to good business. Oratorical Contest 16; large crowd. James A. Herne in Shore Acres 26.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): House dark.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Pulse of New York April 19 to fair business.

PERU.—EMERICK'S OPERA HOUSE (F. E. Emerick, manager): Darkest America April 23.——ITEM: Wallace's Circus opened season here 17 to big houses, afternoon and evening; performance good.

EVANSVILLE.—GRAND (King Cobbs, manager): Robert G. Ingersoll lectured April 16 to fair house.——PEOPLE'S (T. J. Groves, manager): The Renefrow's Jolly Pathfinder co. 12-18 to fair houses. This closes the season at this theatre.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Flynn and Sheridan's Novelty co. to deservedly poor business. Eldon's Comedians commenced a week's engagement 19 to large house. Le Pearl's Circus 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): De Koven-Smith Opera co. The Mandarin April 14; to good house; magnificent entertainment.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager). The Parisian Cineograph began a week's engagement April 19 to light business. Belshazzar (local) 27-29. School Cantata 30-1. Elks Minstrels 7——ITEMS: J. H. Dobbins, manager of Phillip's Opera House, Richmond, Ind., was here on business 19. Edw. Halipeter, of National Spectacular Carnival co., will give a society minstrels here May 20-21 under auspices of Free Kindergarten Society.——Chas. Gorden and Gus Paulsen of this city leave shortly to join Sells Bros.' Circus.——New Albany Lodge of Elks attended the social session given by Louisville Lodge 19. Lawrence Brayington of Jno. Griffiths co. reports business fair in the Northwest. R. V. Prosser of Billy Rice Minstrels has tendered his services for the Elks Minstrels, both in this city and in Louisville.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Hubb Magniscope co. April 16, 17 to good houses. J. H. Guilford's Magniscope co. 26-28. Coming: Olympia Vaudeville co. 6. Jule Walters in Side Tracked 24.

FRANKPORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): The Clement Bainbridge co. in Alabama April 19; fair business; splendid performance.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): Jule Walters in Side Tracked gave a poor performance to fair houses April 14. Jane Coombs in Bleak House gave an unsatisfactory performance to small crowd 19.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): The pulse of New York, with Chris Bruno and Stella Mahow, gave a good performance to a large audience April 17. Kellar 21. Darkest America 22. Shore Acres 24.——ITEM: Sipe, Dolman and Blake's Dog and Pony Circus packed their tent at four performances 16, 17. Walter L. Main's circus 24.

FORT WAYNE.—MASONIC TEMPLE (Stonder and Smith, managers): Ferguson and Emerick in McSorley's Twins April 13 to fair business. Helen Beach Yaw 14 to very large and well pleased audience. Kellar 19 to good business, and was well received. The Elks gave him a social session after the performance.

ANDERSON.—GRAND OPERA HOUSE (I. C. May, manager): Al. G. Field Darkest America gave an excellent performance to good business April 19. Prof. Kellar gave good performance to good business 20.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, Manager): Darkest America April 21 to fair business; performance satisfactory.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Imperial Japanese Troupe closed a three-nights' engagement April 14 to fair business; performance fine. Pulse of New York 22.

ELWOOD.—OPERA HOUSE: Darkest America pleased a fair audience April 21. The singing and dancing were especially fine.——ITEM: B. F. Wallace Circus gave a very clean and meritorious performance 20 to large business. Everything is brand new and looks as bright as a dollar.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Flynn and Sheridan Vaudeville co. April 15 to fair business. Alabama 29 to big house.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Andrews Opera co. April 13-15, with matinee 14, in Martha, Fra Diavolo, Pirates of Penzance, and Bohemian Girl, gave pleasing entertainment to good audiences. Salter and Martin's U. J. C. 27. Ellen Beach Yaw Concert co. 28.——ITEMS: Quite a number of excursionists from Clinton attended the performance of Fra Diavolo at the Opera House 14, and a party from Muscatine witnessed The Bohemian Girl 15 by the Andrews Opera co.—Advertising car No. 2 of Ringling Bros.' Circus was here 15.—The Iowa College Glee Club and Amphion Orchestra gave a pleasing entertainment at the Edwards Congregational Church 16.

DECORAH.—GRAND OPERA HOUSE (B. B. Morss, manager): Black Crook April 20 by home talent.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Iowa Glee Club April 3 to small business; concert excellent. Edward F. Rush White Crook 14 to large house; performance good. F. A. Wade's Comedians 17 to poor business. Coming: Prodigal Father 4.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Madison Square Comedy co. in A Cheerful Liar, Mr. Ralston of Arizona, Over the Hill to the Poor House, The Soldier's Ward, and The Two Charlies, to good business; audiences pleased. Coming: Pulse of New York 6.——ITEM: Mr. Bowen has arranged to book his house through the Chamberlin and Barhydt booking agency.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Olof Kroner entertained a small audience April 12 with a lecture on Greenland. Blaney's A Baggage Check 22.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, manager): Cissy Fitzgerald in Foundling April 21. De Wolf Hopper in El Capitan 23.——GRAND OPERA HOUSE (William Foster, manager): Thurston and Cashman's 16, 17; fair business; good performance. Salter and Martin's U. T. C. opened for 12-17 to packed house; performance well received.

KEOKUK.—OPERA HOUSE (J. C. Hubinger, owner): House dark. Lotta recitals April 26, 27.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Priessman, managers): House dark.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): House dark. Nothing booked.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Amet Magniscope co. April 14, 15 drew fair houses. The Iowa College Glee Club and Amphion Orchestra in the Easter Festival 19 to a packed house, and gave an excellent performance. Graham Earle Dramatic co. 26 for a week.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Edison's Kinetoscope April 19-21 opened to small business but gave satisfaction. Iowa College Glee Club 27.——SEIG THEATRE (W. H. Evans, manager): The Graham Earle co. in repertoire produced the following plays 12-17 to good audiences and satisfaction: Inside Track, Evil Genius, Natural Gas, Elfie's Valentine, Don Cesar De Bazan, and My Irish Queen. The Gordons Comedy co. in repertoire 26-1.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Graham Earle co. to fair business April 19-21. Ellen Beach Yaw 28.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): House dark. Coming: The Mintiscope co. 3-5. Darktown Minstrels (local) 18.——ITEM: H. L. Briggs, manager for the past five years of the Opera House, goes out on April 28, and E. M. Fritze, the new manager, takes charge. The house will be newly decorated and a new set of scenery put in during the Summer.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): White Crook to light business April 15; scenery and costumes excellent; performance unsatisfactory. Arnold Walford Repertoire co. opened a week's engagement 19 to a large business at reduced prices; co. strong, and the initial performance gave satisfaction.——ITEM: A party of twelve, ladies and gentlemen, friends of Manager Chamberlain, has gone to Memphis to be present at his wedding, which occurs 21.

SEQUIN.—KLEIN'S OPERA HOUSE (H. Friedlander, manager): Spangh's Comedians April 13-17 to good houses.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Roberts and Martin in Faust to large house April 19. This was Roberts' fourth appearance. Coming: Prodigal Father 3.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): John Griffith in Richard III. April 27.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): N. T. C. co. to S. R. O. April 15; excellent performance.

BOONE.—PHIPPS' OPERA HOUSE (O. B. Phipps, manager): Alba Heywood and co. to a light house April 16. Gordon Comedy co. 19-25. Charles A. Blaney's A Baggage Check 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Edison's Kinetoscope April 15-17 filled the house each performance. Apollo Club 19 drew large and fashionable audience.——ITEM: Sioux City Lodge B. P. O. E. 112 has elected the following officers for the ensuing year: W. H. Beck, E. R.; W. B. McNider, E. L. K.; Dr. S. C. Hatch, E. L. K.; Mark Bohrer, E. L. K.; Dr. Guy C. Rich, Secretary; A. H. Pinkerton, Treasurer; William Magivney, Esquire.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Lincoln J. Carter's Heart of Chicago April 13 drew a fairly good audience; apparently well pleased.——GRAND OPERA HOUSE (O. T. Crawford, manager): House dark. Margaret Mather in Cymbeline 26 will close the season at this house.

EMPORIA.—WHITLEY OPERA HOUSE (F. J. Miller, manager): Louis James in Spartacus April 13; good performance to a large and appreciative audience. Receipts, $200.75.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Martinetti and Tannehill's co. in The Nancy Hanks gave a good performance to fair business April 12. A Railroad Ticket 24.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): The Paiges played week ending April 17 to over $1,000. This is an exceptionally good, low price co. Mr. English, Mr. Paige, and Mr. Reynolds are all very clever.

OTTAWA.—THE ROHRBURGH (Charles H. Ridgway, manager): Louis James in Othello to large audience April 14. Mr. James as the Moor was superb. His support was exceptionally strong. The Rivals 26.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Coming: Basco and Roberts April 19-21. Sherman Opera co. 22.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Concert by Caman's Military Band April 12 to fair house; programme excellent; audience appreciative.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Louis James in Spartacus the Gladiator April 12 to good business; audience well pleased. Spooner Dramatic co. week of 26.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): House dark.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): House dark.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Oscar Sisson's co. in Wild Oats April 16; fair performance; light business.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Blind Boone Concert co. April 15 to fair house; performance excellent; audience highly pleased. Oscar P. Sisson co. 17.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): Miss Patterson's Recital to packed house April 16; entertainment very satisfactory. Owens Glass Blowers 20-24.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milum, manager): Local Talent co. in Our Boys April 20.

ASHLAND.—THE ASHLAND (B. F. Elhsberry, manager): Side Tracked April 27.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): House dark.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Yale's Twelve Temptations April 17 proved a good drawing card and was greatly enjoyed. My Friend from India 19, 20 to big business, and was much enjoyed. Richards and Canfield in Hoyt's A Temperance Town 22, 23. The Ensign 24.——CITY HALL (George H. Libby, agent): Coming: Calvé Concert 26.——ITEMS: Treasurer Sullivan has returned from a trip East in behalf of the Elks. James Marlow, formerly of Marlow and Plunkett, was in town week of 19, after an absence of several years. He is playing at the Palace.—Manager Stewart has been in town in the interests of Madame Calvé's Concert 26.—John Symonds, of the black face team of Symonds, Hughes and Rastus, was in town 20 visiting his parents.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Ensign April 21.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Yellow Kid's Comedy co. played to a deservedly poor house April 20.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Twelve Temptations April 19 to packed house at advanced prices; audience delighted. The English Acrobats, Rossire and Elliott, made a big hit.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Sousa's Band to a small audience April 13. Flora Staniford co. April 26 one week.

OAKLAND.—SHARTZER'S OPERA HOUSE (John Shartzer, manager): J. C. Lewis' Si Plunkard co. gave the best performance seen here this season April 19 to fair business. Breezy Time 27.——ITEM: The new Opera House is completed and being well patronized.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Flora Staniford one week of April 19 to fair houses in A Soldier's Sweetheart, Life of An Actress, and For Congress.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Bros., managers): Si Plunkard April 17 gave a good performance to a fair house. Flints' Hypnotists 26-1.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Sawtelle Dramatic co. week of April 12 gave very good performances and introduced some pleasing specialties; business was poor. Rich and Harris' clever co. in McNally's latest, The Good Mr. Best, played matinee and night 19 to large audiences. The piece is full of bright lines and amusing surprises and in the hands of such capable people as R. A. Roberts, John G. Sparks, Annie Yeamans, Josie Sadler, and Hope Ross, it will probably be a winner. Branson Howard's Saratoga was very creditably given by amateurs 20 to a rather small but demonstrative attendance. Andrew Mack in Miles Aroon 23, 24.——MUSIC HALL (W. H. Boody, manager): W. S. Reeves' co. led by Robert Elliott and Dell Emerson appeared 15-17, and matinee in Hands Across the Sea to light but appreciative houses. The co. is adequate, and the well-known scenes went with the vim and sparkle of youth. Joseph Oppenheimer's Zero Burlesques drew and amused excellent patronage 19-21. The specialties are good. Weber's Olympia Burlesquers 22-24.——SAVOY THEATRE (Andrew A. Gray, manager): The programme for the week of 12 is as follows: The Marshall Children, songs and dances; Francis Allworth, serio-comic; Beeson, Miles, sketch artists; Rob Raynor in Celtic songs; Charland and Searles, song and dance artists; Moher and Healy, ventriloquist and crayonist; Phyllis Ruffell, balladist, and Monsulla and Russell, aerialists. The entertainment was pleasing but business poor.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The fame of E. H. Sothern, Mary Hampton, and An Enemy to the King caused the house to be packed April 17. It is a strong romantic drama, though somewhat hazy in outlining the plot, and Mr. Sothern and his sterling co. keep the interest at applauding pitch through out. It was Miss Hampton's last night with the play, Virginia Harned succeeding her the following Monday. The scenery was the best seen here for many a day. It must be that every one in town has seen The Old Homestead time and again, but still the house won't hold them, and the performance 19 was no exception. As long as people can drive, walk, or trolley in from the country it will be so. The co. is principally the same as on its visit early in the season, with the exception of W. H. Maxwell, who succeeds J. L. Morgan as Eb. Gauzey. Archie Boyd's Uncle Josh is a close second to Den Thompson's, while Will Cressy can hardly have a successful successor as Cy Prime. The High School Dramatic Club presented a farce, The Other Man, and Jerome's comedy Sunset to big business 21. A. Rogers and Lulu MacNutt were especially notable in their efforts. Sousa's Band 22. Jack and the Beanstalk 23, 24 with matinee.——ITEMS: Under the Polar Star has canceled its three performances here 26-28, just as Mr. Parker in advance had started advertising for the first performance by the co. of Lottie Blair Parker's new play at Wednesday matinee. Much disappointment is expressed. The co. appears to have closed suddenly at Fall River.—Manager MacFarland, of The Old Homestead, isn't at all affected by the closing epidemic that's all about him, but will play right up to June 1, devoting May chiefly to Maine.—Mr. Gilmore has decided to rebuild the old opera house, recently burned, for vaudeville purposes.

EDWIN DWIGHT.

LYNN.—THEATRE (Dodge and Harrison, managers): Donnelly and Girard in My Friend from India April 17 pleased a good audience 17. The Waite Opera co. (return date) opened in Fra Diavalo to S. R. O. Sousa's Band 27. A Temperance Town 30.——MUSIC HALL (Dodge and Harrison, managers): Edward Rushe's White Crook Burlesque co. 19-21; performance fair to good houses.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): House dark.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): House dark. Emmett's Literary Society (local) in Sheridan's Ride April 19 to good business. Crescent Banjo Club (local) Concert 30 to full house. Bancroft, magician, booked for 22, canceled owing to illness. Gilmore and Leonard's Hogan's Alley co. 29. Hoyt's A Temperance Town 3.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Rich and Harris' All Star Comedy co. presented for the first time John J. McNally's latest farce comedy, The Good Mr. Best, for the benefit of Annabelle Davidson, the treasurer of the house, to a large and well-pleased audience 17. The co. is composed of good artists, the scenery and mechanical effects are first class, and the costuming rich and up to date. The Sages opened a week's engagement in Hypnotism to a large house 19. Waite's Opera co. 26-1. Sousa's Band 3. A Temperance Town 6.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Coverly, manager): The Volunteer (local) April 17-19 to good houses. A Temperance Town 20 to S. R. O. Pocahontas 27, 28. Sousa's Band 3.——ITEM: The Volunteer is a story of the Rebellion, written by Alfred S. Burns, a local amateur actor. Mr. Burns and the co. deserve praise for the excellent manner in which they handled the play.

MARLBORO.—THEATRE (F. W. Riley, manager): Highland Club Minstrels April 19, afternoon and evening; best of satisfaction. The McCutcheon and Gilkison co. and Pete Baker 22-29. Charles E. Cook's players 26-1.

AMESBURY.—OPERA HOUSE (J. R. Oldfield, manager): Nickerson Comedy co. April 12-18 to the largest week's business of the season; co. first class.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Bennett and Moulton co. finished a successful engagement April 17, giving good performances to large houses. Jack and the Beanstalk gave two performances 19 to standing room only, and repeated it 20. The piece was superbly presented, sung, and staged, and pleased a fashionable audience.

TAUNTON.—THEATRE (R. A. Harrington, manager): K. of C. Minstrels (local), assisted by W. J. Herne, and M'Grath and O'Brien April 19 to big house. M'Grath and O'Brien were warmly received.——ITEMS: Resident Manager Hirst takes a benefit 27. My Friend from India being the attraction. The Ethel Tucker co. left town suddenly 17 without finishing engagement. Under the Polar Star billed for 21 failed to materialize.

WORCESTER.—THEATRE (James F. Rock, manager): Jack and the Beanstalk packed the house to suffocation April 15-17. It was an admirable example of what can be done by clever people and sumptuous stage settings, even with the flimsiest materials. Harry Kelley and Nellie Lynch as Sinbad and Miss Muffett worked incessantly and won the lion's share of the applause. The Girl I Left Behind Me played for the first time at popular prices 19-24, and was heavily patronized. The co. is, on the whole, the best that has appeared here in the piece. The Lion's Heart 26-29. Romance of a Day 30-1.——LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Trilby had a profitable week 19-24. The Gormans 26-1.——FRONT STREET OPERA HOUSE (E. J. Abbott, manager): The new stock co. gave its first performances 19-24 with The Bohemians. Specialties between acts completed a very acceptable entertainment, and patronage was much better than it has been for weeks.——ITEMS: Edwin C. Mead has been appointed business manager of the Front Street Opera House.—Elizabeth Grady, of this city, has joined Jack and the Beanstalk, and later will have a part in Simple Simon.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Richards and Canfield in Hoyt's A Temperance Town April 17; gave an excellent performance to good business. Andrew Mack in Myles Aroon 19; packed the house with an enthusiastic audience; the scenery was noteworthy and the supporting co. uniformly good. The Old Homestead 21. Eight Bells 5. Prisoner of Zenda 10.

NEW BEDFORD.—THEATRE (William B. Cross, manager): William R. Brady's co. in Under the Polar Star April 15-17; fair houses; good co. The Ensign 19; large audience; good co. Rich and Harris' All Star Comedy co. 20 for Letter Carriers' benefit; large audience; receipts $200; co. excellent. Choral Association 21-23; attendance large; excellent satisfaction.——ITEMS: Under the Polar Star co. is rehearsing a New England piece, Annie Laurie, under the direction of George Marion. It is to be presented at Springfield, Mass., soon.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Guy Brothers' Minstrels April 19 gave one of the best entertainments of the season to good business. The specialties were excellent and received deserved encores. Coming: A Temperance Town 5.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Andrew Mack in Myles Aroon entertained a large and well-pleased audience April 20; co. excellent. Mr. Mack received several encores. Sousa and his Great Band 23. Hoyt's A Black Sheep 27.

TURNER'S FALLS.—COLLE OPERA HOUSE (Prod Colle, manager): Myra Collins Dramatic co. in repertoire at popular prices 19-24. Local Dramatic club 27. Grand Band Concert 30. My Friend from India 7.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): The Old Homestead April 29; large audience; delightful performance. Bancroft, the Magician, booked for 19, and Murray and Mack for 21 canceled. Sousa's Band 23. Under the Polar Star 29-1.——THE EMPIRE (T. F. Murray, manager): House dark 12-17.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Whitney Opera co. presented Rob Roy in an acceptable manner to a good house April 15. Donnelly and Girard in My Friend from India 16; good performance; light business. J. C. Stewart's Two Johns gave a pleasing performance to a small house 17. Bennett and Moulton Comedy co. opened a week's engagement 19 to good business. The co. carries excellent scenery and gives a good performance. Their repertoire includes: Struggle for Life, Monte Cristo, Mother and Son, All the Comforts of Home, Chimney Corner, McKenna's Flirtation, A Debt of Honor, The Embassy Ball, Moll Pitcher, and The Ragpicker's Child. Coming: Old Homestead 29. The Ensign (Ushers' benefit) 30. The Sages 3-8. Sousa's Band 10.——THE MUSEE (Gorman and Simmons, managers): Imperial Minstrels, an amateur co. from Lowell, Mass., gave a very fair performance to good business 19, 20. Melbourne Brothers' co. 21-24. Boston Comedy co. 26-29. Wood Sisters' Extravaganza co. 29-1.——ITEM: The Bennett and Moulton co. close season at Hartford, Conn., 15.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Williams College Dramatic club presented The Rivals April 22 to good audience. Daniel Sully in O'Brien the Contractor 23.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Henry and Stewart Dramatic co. to good business April 19-24.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Sages in clever exhibitions of hypnotism April 12-17 did a fair business. Under The Polar Star 19 drew packed houses, but the performance 20, which attracted a fair audience, was stopped after the second act. Hogan's Alley 26. My Friend From India 28. Andrew Mack 1.——RICH'S THEATRE (A. E. Rich, manager): Harry Semon's Extravaganza 15-17 had small houses. Weber's Olympia 19-21 drew fairly. Wood Sisters' Burlesque co. 26-28. An Arabian Night 29-1.——ITEMS: At the end of the second act of Under the Polar Star 20 six members of the co. struck, and as it was impossible to continue without them the audience was dismissed. W. A. Brady's contract with the co. called for half salary for Holy Week, and Tuesday being pay day the six people waited until the play was part through and then demanded pay in full, also the balance for each week since last November, when a reduction is said to have been made in order to keep the co. on the road. Manager Brady, when notified of the trouble, engaged new people and will continue until the end of the season.

MICHIGAN.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (D. Hardy, manager): Jessie Mae Hall opened for a week of repertoire in Home Sweet Home to a very large house, giving very good satisfaction.——ITEM: The Mikado will be given by home talent 27, 28, assisted by Flora M'Gowan, of Elkhart; John Feidy, of Detroit; N. and Fred Truesdell, Quincy, Mich., April 30.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): The Fontanos in Hypnotism; April 20-22.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Limiere's Cinematoscope April 12-14 to ordinary business; audiences pleased. Elihu R. Spencer 29.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): James A. Herne 20; E. R. Spencer 28; W. H. Crane 29.

OWOSSO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): The Metropolitan Sketchers April 19-21 to fair houses; performance very acceptable; they include a fine male quartette, and the sketches and dancing pleased. Coming: Darkest America May 11.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Shore Acres with George W. Wilson and Atkins Lawrence in the cast played a profitable engagement April 16, 17. Kellar 23, 24.——GRAND (O. Stair, manager): Flynn and Sheridan's Big Sensation proved a good card 19-21. The co. comprises a number of splendid specialty people of both colors and pleased good audiences. Doctor Bill 22-24.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Chicago Marine Band April 23.——THAYER'S OPERA HOUSE (Stone and Thayer, managers): House dark.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Shore Acres April 15 to good business. Vitascope and Japanese Troupe opened 19 for a week to large audience. W. H. Crane in A Fool of Fortune 26. Darkest America 3.——ITEM: Shore Acres co. will close a successful season of 37 weeks 8.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Shore Acres April 21. Darkest America 27.——GRAND OPERA HOUSE (W. H. Powelson, manager): House dark.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Shore Acres April 13; large house; highly pleased. Riggs and Owen's Animatiscope opened 19 for a week to a good house; pleasing entertainment.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Sunlin and Stair's Speciality co. and Edison's Vitascope April 12-19 to fair houses. The Japanese performers were good, but the rest of the co. poor. Shore Acres 19 to large audience; co. gave general satisfaction. W. H. Crane in A Fool of Fortune 26. Dr. Jekyll and Mr. Hyde 4. Darkest America 10.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): John Griffith in Faust April 13 to large and well-pleased audience. Fanny Rice in At the French Ball 21.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Richard III. by Griffith's co. 22.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Griffith's Faust April 21; Warner Comedy co. (return date) week of 26.——ITEM: The B. P. O. E., No. 179, will give a grand ball 26.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Coming: Prodigal Father April 29. Nashville Students 7.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): His daughter (local) April 22.

LEXINGTON.—NEW GRAND OPERA HOUSE (E. Chansler, manager): Nancy Hanks April 14 to large house and best of satisfaction. Home Talent Minstrels 19.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): House dark.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Martinett Tannehill in Nancy Hanks April 16 to crowded house; every one well pleased. Steel and Cooper's Minstrels (return date) 28.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark April 25-2.——NORMAL AUDITORIUM (George L. Osborne, manager): House dark 25-2.——ITEM: Oscar and Gussie Johnstone, of Johnstone's Our Dorothy co., are now at their home near this place. They report a successful season of thirty five weeks. Barry M. Fuller, leading man in Our Dorothy co., is here. He will fill a like position with Charles L. Carter's Stock co., which opens at Pertle Springs Casino 4.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Dramatic co. in repertoire April 12-17 to good business; co. gave satisfaction.—CLUB THEATRE (George B. Nichols, manager): Excelsior, Jr., 30. A Railroad Ticket 22.——ITEM: Walter L. Main Circus 10.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Fred. Emmerson Brooks April 19 to large house. Chappell and Taylor's Minstrels 22. Miss Hill, Elocutionist, 29.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): E. E. Rice's Excelsior, Jr., April 19, with matinee, to fair business. A Railroad Ticket 21.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Fanny Rice and co. in At the French Ball April 12 to a large and well pleased audience.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): De Wolf Hopper in El Capitan April 28.—THE FUNKE (F. C. Zehrung, manager): The Holden Comedy co. 12-17, presenting The Plunger, Dad's Girl, Kathleen Mavourneen, Denver Express, Little Lord Fauntleroy, and East Lynn to good business. Woodward Theatre co. 19-1 excepting 23. Charles E. Blaney's A Baggage Check 23. Benefit performance 2. May Festival 4, 5. Ellen Beach Yaw 6.

WAYNE.—OPERA HOUSE (Colonel Britton, manager): Coming: Schubert Symphony Club 6.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Coming: Della Pringle co. 3-8.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Boston Festival Orchestra Concert April 19 pleased a big house. The Annual Ushers' Benefit with The Ensign as the attraction drew a large house 20 and gave good satisfaction: Jack and the Beanstalk 21, 22 and matinees. Donnelly and Girard in My Friend from India 26.—GORMAN'S THEATRE (Charles J. Gorman, manager): Melbourne Bros. Specialty co. 19, 20; good houses.—NEW PEOPLE'S THEATRE (William Cobb, manager): House dark.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Coming: The Ensign April 29 for the Ushers' Benefit.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Whitney Opera co. in Rob Roy April 16 gave a good performance to light house. Boston Festival Orchestra 27.

EXETER.—CITY HALL: Shaun Aroon by local talent to S. R. O. April 19.—OPERA HOUSE (J. D. P. Wingate, manager): Canadian Jubilee Singers pleased a large audience 19. Two Johns to light business 20; performance good. Frankie Carpenter and Jere Grady 22-24.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Brian Boru April 19-24; co. and performance excellent; very good business. E. H. Sothern in An Enemy to the King 3-8.—H. R. JACOBS' THEATRE (M. W. Jacobs, manager): Black Patti's Troubadours 19-24 to good business. A varied programme was presented which was thoroughly enjoyed. The Electrican 26-1.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Isham's Octoroons, one of the strongest attractions of the season, filled a return date of 19-24; co. and performance first class; business big. Howard Athenæum 26-1. Bohemian Burlesquers 3-8.—ITEMS: The Envoy was given for the benefit of the Essex Troop at the Grand Opera House 21. The parts were assumed by the members of Company I, Seventh Regiment of New York.—Newark oarsmen were very much in evidence at the benefit of the Passaic River Amateur Rowing Association 19. Brian Boru was heartily received.—The many friends of Treasurer George W. Jacobs tendered him a benefit 19. Madame Jones (Black Patti) was in good voice, and the affair was a success.—Louise Boyce was absent from The Wizard of the Nile 15-17, suffering from a severe sore throat. Florence Ritchie played the part of Abydos satisfactorily.—*Town Talk* in its issue of 17 presented a picture of Treasurer George Jacobs, which was a good likeness.—Brian Boru closes its season in Brooklyn 1.—Charles Plummer received a cable from John W. Isham announcing that Oriental America opened in Manchester, Eng., 19 to the capacity of the house.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): The Burglar (A. Q. Scammon's co.) to a large and well-pleased house April 17.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Stowes' U. P. C. to fair houses, matinee and night, April 17, and gave good satisfaction. Charley's Aunt to a fair house 19, and gave a pleasing performance. Coming: Sowing the Wind 28, Nellie McHenry 1.—STAR THEATRE (Colonel W. M. Morton, manager): Creston Clarke well supported by a competent co. presented The Last of His Race, The Bells, and A Happy Pair to fair houses 19, 20; performances excellent. The Man in the Iron Mask 23, 24.—ITEM: Stowes' U. P. C. closed its season here 17.

PLAINFIELD.—MUSIC HALL (Geo. H. Willy, manager): Prisoner of Zenda April 26.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Joseph Jefferson April 16 in Lend Me Five Shillings and The Cricket on the Hearth; audience large and very enthusiastic. At the end of The Cricket Mr. Jefferson was called before the curtain and made a very pretty speech. Dan McCarthy drew a good house 17 in The Dear Irish Home. Charley's Aunt had a big house 20; very satisfactory performance. Roland Reed and his excellent co. appeared 21 in The Wrong Mr. Wright to good business. McAuleff and Green's Repertoire co. 26-29 and May 1. My Friend from India 30. Fred Ward 3, The Dazzler 7. Cuba's Vow 8.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): Waite's Comedy co. in repertoire April 12-17 to good business and pleased audiences. Ethel Tucker in The Sea of Ice, Mr. Potter of Texas, Leah, and La Belle Marie 19-24 to good houses; giving the best of satisfaction. Man in the Iron Mask 26-28.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Waite Comedy co. April 19-24 to very good business; the co. is up to its usual standard, and is giving complete satisfaction. The singing of little Jessie Woods and the pictures exhibited by the Animatograph won great applause.—COLUMBUS THEATRE (John T. Platt, manager): A minstrel performance by local talent under the direction of Mr. Platt 19 was enjoyed by good houses and all concerned in its production deserve praise.

NEW BRUNSWICK.—The Projectoscope April 15-16, and for the want of a suitable hall was compelled to occupy the First Methodist Church, which was crowded on both evenings. The views shown were interesting. Washburn's Circus opened to large attendance in the afternoon and fair in the evening; performance fair. Coming: Bob Hunting's Circus 29, 30.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): A. Q. Scammon Burglar co. April 16 to rather small house; performance exceptionally good.—ITEM: Professor Philip Perez has taken charge of the Opera House Orchestra.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Edison's Projectoscope April 19 to full house; entertainment fine. Man in the Iron Mask 29.

NEW YORK.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Red Men's Fair and Festival closed April 10. Howe's Ammotiscope 14 (return date) to big house; receipts, $225. Calef and Herd co. 15-17. Edison's Projectoscope 22-24: Maude Hillman co. 26-1.—ITEM: Manager Hutchinson was called to Buffalo (13) by the serious illness of his wife.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Bancroft 9 to good and well-pleased audience. Eight Bells 15 to packed house and best of satisfaction. The Pirates of Penzance by local talent 20-22. Corse Payton week of 26.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Edison's Projectoscope April 15-17 to light business.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Clara Schumann Ladies' Orchestra April 15 gave good satisfaction to full house. May Smith Robbins in Little Trixie 24.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): N. S. Wood April 19-24 in Out in the Streets and The Orphans of New York; business and co. good. Jack and the Beanstalk 26-28.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Smyth and Rice Comedy co. presented My Friend From India 19 and gave great satisfaction to big house. Mr. and Mrs. Columbus by Laurente Boat Club 21-24. Stuart Robson in The Jucklins 30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Brownies April 16, 17 pleased small audiences. The Waite Comedy co. (Eastern) opened its two weeks' engagement 19 in The Lost Paradise, delighting an audience which filled the house. The genial Alfred Kelcy was given a warm welcome. Lillie La Rose and E. M. Crane were accorded hearty applause.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Mora Williams' co. April 12-17 to light business. Thomas Keene in Richard III. to fair business 20. A Texas Steer 23. Hennessey Leroyle in Other People's Money 26. Roland Reed 29. Hobart College Opera co. (local) 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Thomas W. Keene April 23. Yale's Twelve Temptations 29. Roland Reed 4.—ITEM: James Sayer, of Hennessey Leroyle's Other People's Money co. visited his friends here 18.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Yale's Twelve Temptations April 27.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Francis Wilson and his excellent co. appeared in Half a King April 19, 20 before crowded houses, which applauded the work of the co. Thomas W. Keene to good audience 21 in Richard III. The supporting co. was meritorious. My Friend From India attracted fine business 22-24. The Prisoner of Zenda 26, 27. E. S. Willard 29-1. COOK OPERA HOUSE (George C. Gerling, manager): Agnes Herndon and her fine support presented La Belle Marie and Captain Kate to good business 19-21. Coon Hollow 26-28.—ACADEMY OF MUSIC (Louis C. Cook, manager): The Boys of Kilkenny attracted large and well-pleased houses 19-24. The co. headed by W. B. Cahill and Nellie Madeleine Davis was equal to all demands made upon it, and was warmly greeted. Little Trixie 26-1.—ITEM: Local Lodge Elks annual entertainment at the Lyceum Theatre 22 was successful in every way. My Friend From India co., as an attraction, could not have been improved upon.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Wilbur Opera co. opened April 19 to good business in The Mascotte. May Baker, the new prima donna, made her first appearance. She is a valuable addition to the co. She has a sweet mellow voice, a charming stage appearance, and is worthy of the hearty applause given her. Excelsior 26-28. Trilby 29-1.—HARMANUS BLEECKER HALL: Under the management of Voyer and Davis, the very laughable comedy of My Friend From India was produced 20, with Frederic Bond, Edward S. Abeles, Walter Perkins, Helen Reimer, Louise Galloway, May Vokes, and others in the cast. The large audience was kept highly amused. Pinafore will be sung by local talent 21-24. Scottish Reformation 27, 28. Jack and the Beanstalk 29-1.—GAIETY THEATRE (Agnes Barry, manager): Little Egypt and her burlesque co. packed the house 19, and they stay a week. The programme opened with The Silly Dinner, followed by a clever olio in which the following appeared: Gladys Castleton, W. G. and Marie Everett, Johnson and Mack, Laura Wyble, John and Nelly Healy, Wrenn and Daly, and Bob Emmett. Rose Sydell's London Belles 26-1.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): House dark.—OPERA HOUSE (I. F. Gaylord, manager): House dark. No bookings.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Hennessey Leroyle in Other People's Money gave a first-class performance to fair house April 9; co. made a good impression. Grand Minstrel Entertainment for benefit of Saratoga Hospital (local) 20 to a packed house.—TOWN HALL (Leonard and Eddy, managers).—ITEM: This house is undergoing its usual spring cleaning and repairing.

HUDSON.—OPERA HOUSE: House dark.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): House dark.—ITEM: Charles H. Yale's Twelve Temptations 8.—H. A. Curtis, Will Johnson, and E. J. Ogden left here 18 to join the Joshua Simpkins co. at Worcester, Mass.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): George H. Summers, supported by Belle Stevenson and a fair co., presented Pavements of Paris, Velvet and Rags, East Lynne, Rip Van Winkle, Old Kentucky Home, Guilty Without Crime, Ten Nights in a Bar Room, and Thrown on the World April 19-24 to good and pleased audiences. The specialties introduced were much enjoyed. Frederick Ward 26. Roland Reed in The Wrong Mr. Wright 27. Stuart Robson in The Jucklins 28. Elroy's Stock co. May 3-8.—AUDITORIUM: Jack's Picnic 22. Edison's Kinetoscope 23, 24. The Cost of a Promise 28. Rossa's String Quartette 29, 30.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Robbins' Little Trixie April 20 to good business; excellent satisfaction.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Hamilton's co. of players presented In Mizzoura to undeservedly small business April 16, 17 with matinee. Agnes Herndon in repertoire 22-24. Roland Reed 26. Other People's Money 28.—BIJOU THEATRE (A. A. Fenyvessy, manager): Edward F. Rush's The White Crook drew large and appreciative audiences 19-21. Rose Sydell's London Belles 22-24. American Liliputians 26-28.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Elroy Repertoire co. finished the week of April 12 to fair business, but did not give very good satisfaction. Lehman's Home Opera co. in Chimes of Normandy 23, 24. The Spooners 3-5. Hennessey Leroyle 6 in Other People's Money.

JOHNSTOWN.—GRAND OPERA HOUSE (John E. Barrett, manager): Hennessey Leroyle in Other People's Money April 20; fine performance; poor business. Coming: Coon Hollow 30; Twelve Temptations 5.

SYRACUSE.—BOSTABLE THEATRE (Frank D. Hennessy, manager): Other People's Money April 16-17; fair performance to light business. Francis Wilson in Half a King delighted big houses 21, 22. In Mizzoura 23 (return date). T. W. Keene 24. Stuart Robson 29. Jim the Penman 30-1.—GRAND OPERA HOUSE (G. A. Edes, manager): Little Trixie 15-17 proved a poor performance; attendance small. Rice and Barton's co. gave a fair vaudeville performance to good business 19-21. The Electrician 22-24. Robie's Bohemian Burlesquers 26-28. Agnes Herndon 29-1.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Hennessey Leroyle in Other People's Money drew only a fair house April 15; the piece was well put on by an excellent co. Kennedy's Players opened a week's engagement 19 (return date) in The Two Orphans to good business. One of the strongest repertoire co.'s seen here. Coon Hollow 29. Jim the Penman 4.

PALMYRA.—OPERA HOUSE (A. W. Simonds, manager): Minstrels by local talent April 21, 22; good houses; good entertainment.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Edison's Projectoscope April 19-21; fair business; pleasing entertainment. Coming: Other People's Money 29.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): May Smith Robbins in Little Trixie April 19 pleased a fair house. The Boys of Kilkenny 28. Thompson and Warmington's Old Homestead 30. Other People's Money 1. Summer's Comedy co. 3-8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): House dark.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): The Irish Heroine April 19 to a delighted and well filled house by local talent.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osseski, manager): A Texas Steer for Elks' benefit April 22.

LYONS.—MEMORIAL HALL (John Mills, manager): Other People's Money April 24. Coming: Old Homestead 4. Little Trixie 6. Kellar 12.

COHOES.—CITY THEATRE (Williams and Powers, managers): Samuel of Posen April 20; fair business; good co.—OPERA HOUSE (E. C. Game, manager): Williams College Glee Club 20; large and delighted audience. Keene in Richard III. 6.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Lilliputians in Hogan's Alley April 23, 24. Hennessey Leroyle in Other People's Money 27.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Man in the Iron Mask April 19 gave complete satisfaction; attendance small. A Divorce Cure 24.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker manager): Edison's Projectoscope April 15-17; good business; audiences well pleased.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): May Smith Robbins in Little Trixie April 21; business fair; well pleased audience. John G. Foley's Projectoscope 26, 27.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Metropolitan Comedy co. April 19-24; fair business.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Maryland Projectoscope co. closed a week's engagement April 13 to fair business and best of satisfaction. The Buckler Stock co. opened a week's engagement 19 to small house. Their repertoire consists of Monte Cristo, East Lynne, Cuba, Still Waters Run Deep, Race for Election, and Ten Nights in a Bar Room.—ACADEMY OF MUSIC (Crawford and Pence, managers): The Mystic Midgets (local) 19, 20; small business; audience well pleased.

ASHEVILLE.—GRAND (J. D. Plummer, manager): Nat Reiss co. April 19-21 and matinee in A Woman's Revenge, A Lancashire Lass, East Lynne, and Phœnix at popular prices to fair business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): John Griffith, presenting Colley Cibber's version of Richard III. April 12 to very poor business. Mr. Griffith has every qualification for a successful tragedian, and his Richard is a splendid effort, which was thoroughly appreciated. James A. Herne's Shore Acres 14 to very good business. Receipts, $569.75. The co. is well balanced. There is no villain, and no soubrette, two things for which one can feel thankful. The stage effects are realistic and add greatly to the success of the entertainment. Fanny Rice in At the French Ball 16 to poor business, no doubt caused by the increased price of seats. Miss Rice's performance was clean and clever and drew from the audience round after round of applause. Shaft No. 2 29.—ITEMS: J. R. Stockdale has severed his connection as local manager of the theatre, and he and his charming wife have gone to Milwaukee.—Owing to the recent high water co.'s have had to dress on the stage, as the down stairs dressing-rooms have been flooded.—C. F. Holland has left the Alexander Plantation Minstrels, and will spend the summer here.—Mrs. Pierce, known on the stage as Minnie Bowen, and late of Daniel Frohman's Prisoner of Zenda co., is here for her health.—The Fargo Lodge of Elks' election of officers for the ensuing year are: E. B., C. E. Wheeler; E. L. K., A. Roberts; E. L. K., H. G. Edwards; E. L. K., T. R. Sloan; Tyler, C. W. Burdick; Secretary, S. F. Crabbe; Treasurer, F. A. Irish; Trustee, W. F. Ball, and R. G. L., C. E. Wheeler. The Elks' club room has been entirely overhauled and redecorated and now presents a cheerful appearance. The lodge is in a flourishing condition and is constantly adding to its membership.—The present season here closes 29. Manager Walker has struggled very hard and with success to give meritorious attractions. While the patronage has generally been good, it might be better.—The Dazzler co. will play a benefit at Lowell, Mass., the early part of June for their charming leading lady, Ida Marie Rogers, who has been ill here with pneumonia many months.—Some disappointment was manifested when it was learned that Mr. Herne was in Moorhead, and could not appear in his part. James T. Galloway in the same role represented Nathaniel Berry to perfection. ALSON BRUBAKER.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): House dark.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): John Griffith in Faust April 14 to good business.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Virginius under auspices of K. of P. Lodge April 7 to crowded house; performance good.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Professor V. F. Cooper, the Blind Phrenologist, lectured to large and well-pleased audiences.

OHIO.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): House dark.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Eagan and Eltings co. commenced a three nights entertainment April 19, presenting A Soldier's Sweetheart to very good business.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): House dark.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Schmidt, managers): House dark.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The De Pasquall Grand Opera co. April 17 in Cavalleria Rusticana, one act of Faust, and one act of Martha to fair house; pleasing performance.—ITEM: Edwin M. Shonert, pianist of the opera co., received an ovation from his Urbana friends while here.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): House dark, week.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Alabama pleased a fair house April 16. Shore Acres 28.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Nellie McHenry April 19 to good business in A Night in New York.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Atkinson's Peck's Bad Boy co. April 16 pleased a fair audience. Brice Concert co. 20 gave a fair concert to a very slim house. A Scrap of Paper co. 24.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Less, Hypnotists, opened for one week April 19 to light business. Pasquila Opera co. 28.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebraugh, managers): The Old Homestead April 16 to large house and satisfactory performance.—ITEM: Sells Brothers-Forepaugh Circus to light business 16.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Stuart Robson in The Jucklins April 15; splendid performance to good business. Martinetti and Tannehill's Comedy co. in Nancy Hanks 24.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Wormwood's Monkey Theatre 12-17; fair business.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark, manager): Frost and Fanshaw's Repertoire co. April 19-24. Marson's Faust 28.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Lyceum Entertainment co. April 8-10 to good business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Lees closed a week's engagement April 12 to big business. Old Homestead 19 to good business. Stuart Robson 20 gave a fine performance to large audience. Thomas Q. Seabrooke 28.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Flints closed a three-days engagement to fair business April 14. The Mandarin to good business 15. The opera was produced in excellent style. Henry Norman, George Honey, George Boniface, Jr., Joseph Sheehan, Bertha Waltzinger, Belle Harper, and Alice Barnett were capital, and the chorus is well trained. Stuart Robson in The Jucklins to fair house 16. A Contented Woman 19; good business. Caroline Miskell-Hoyt was ably supported, but the play did not receive a warm reception; co. strong but specialties ordinary.—PARK THEATRE (Harry E. Feicht, manager): Twentieth Century Sports 15-17; fair business. The specialties were pleasing, but the afterpiece, The Golden Ball, was an infliction. Side Tracked 19-21; light business. Jule Walters as the tramp is clever, but the rest of the co. is only fair.—ITEMS: Al G. Field, the popular minstrel, and J. B. McCormick, the representative of A Contented Woman, graced a box during the performance of A Contented Woman.—Lou Breene, the stage carpenter at the Park Theatre, is seriously ill.—Mrs. J. Clinton Hall, who for nine Summer seasons filled engagements at Memorial Hall (Soldiers' Home), was the guest of friends here 18. She is now a member of The Old Homestead co.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Lyceum Entertainment co. 6-8.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Adelbert College Glee and Mandolin Club April 22. House dark 26.

MARION.—THE GRAND OPERA HOUSE (H. Strelitz, manager): McSorley's Twins April 16 to good house.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Dr. Bill to good business April 18-21.—ITEM: Walter Main's circus drew good evening and fair afternoon business.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Sam De Leon's co. week of April 17 to very successful business.—ITEM: C. K. Nash, of

SPECIAL MEETING
OF THE
ACTORS' SOCIETY OF AMERICA

TO THE MEMBERS OF THE ACTORS' SOCIETY OF AMERICA:

In accordance with Section 3 of Article I. and Section 6 of Article VII. of the By-Laws of the Actors' Society of America, I hereby call a special meeting of the Actors' Society of America for Monday, May 24, 1897, at 11 o'clock A. M. of said day, at the office of the Society, Room 8, 1432 Broadway (S. E. Cor. Broadway and 40th St., 40th street entrance), New York City, N. Y.

This meeting is called for the purpose (1) of receiving the resignation, filed this day with the Secretary of the Society, of the President of the Society, and electing a President for the unexpired term, and (2) electing a Treasurer of said Society.

NEW YORK, April 19, 1897.

JOHN MALONE,
President Actors' Society of America.

N. B.—Members will please bring their membership cards. None but members in good standing admitted to the meeting.

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Akron, attached the box office receipts for services rendered. The case was thrown out of court on a technicality.

UHRICHSVILLE. Item: The Adam Forepaugh-Sells Brothers Circus April 15 to good business.

AKRON. ACADEMY OF MUSIC (W. G. Robinson, manager): Nellie McHenry in A Night in New York April 15; fair performance; light audience. Rice's Merrymakers 16, 17; very fair performance; medium audience. The Old Homestead 20; crowded house; performance excellent. The Old Homestead Double Quartette is worthy of especial mention. Stuart Robson 21. Doctor Bill 28. Frost and Franshaw's Repertoire co. 3-8.——ITEM: Randolph Park, a summer resort, seven miles north of Akron, will open its theatre on May 31. It will be under the management of A. W. Carnes. The following have been engaged: Cora Wilmot, Carrie Le Moyne, Maude Phelps, Tommy Shearer, Edwin R. Whelan, Caro Miller, Louis Ashley, James Leslie, and Harry Young.

FINDLAY. MARVIN OPERA HOUSE (W. C. Marvin, manager): McSorley's Twins April 6 to good business. Ellen Beach Yaw 16 to small audience; well pleased. Peck's Bad Boy 17 to fair business. Beane, Hypnotist, 19-24.

PORTSMOUTH. GRAND OPERA HOUSE (H. S. Grimes, manager): Sisson's Comedy co. week of April 19; attendance good; co. very clever. Side Tracked 26. John Robinson's and Franklin Brothers' Circus co. 26.——ITEM: Harry Sparrow, of Gus Hill's co., is visiting here.

PENNSYLVANIA.

NEW CASTLE. OPERA HOUSE (Wagner and Reis, managers): The Spooners did splendid business week closing April 17, almost equaling their record-breaking week made here earlier in the season. The plays presented were: The Judge's Wife, Inez, Eccle's Girls, The Dean, Becky Bliss, The Circus Girl, A Fight for a Million, The Buckeye, and A Woman's Devotion. A Magiscope has been added to the "between the act" specialties, which still include the descriptive, illustrated songs of Edna May and the dancing of Cecil Spooner. The Dazzler pleased a fair audience 20. Worthy of special mention is the singing of the ladies' quartette, and the dancing of Will West and Peter Griffin.——ITEMS: W. J. McAllister, business-manager of the Spooners, was confined to bed for several days here with a very severe attack of pleurisy. Mr. A. G. Bonney, treasurer of the co., being compelled to take Mr. McAllister's place in advance.—William C. Justice, of this place, business-manager for the Defaulter co., arrived home 14.—During both of their engagements here this season the Spooner co. made many friends, both on and off the stage.—Matt and Lawrence Diamond, of Al. G. Field's Minstrels, are at present at their home in this city. They both enjoyed a good season, having met with success in their particular lines.—E. L. Roy, in advance of Wang, was here 14.—Mrs. Thomas R. Beatty, late musical director of the De Coursey and Mack co., is visiting her parents in this city.—R. B. Ward, ahead of The Old Homestead co., was here 17 in the interests of his attraction.—Robinson Circus comes 10.—Stage Carpenter Robert W. Donds is able to be on duty again after an attack of pneumonia, which confined him to his home for several days.—Manager William Douthitt, of the Ellwood City Opera, is able to be out after an illness of six months, in which his recovery was thought to very doubtful.—J. A. McCracken has opened a branch news stand next to the old post-office, where THE MIRROR may always be found on sale.—The local fire department will benefit 1 with local talent under direction of Mr. and Mrs. Harry J. Showalter, of this city.

L. OSGOOD.

MAHANOY CITY. GRAND OPERA HOUSE (J. J. Quirk, manager): The Neuvilles closed a three nights' engagement April 14, presenting Cell 22 to small audience. The piece was not as well received as the previous plays presented by this co. Sousa's Band drew a large and refined audience at advanced prices 16 and gave splendid satisfaction. The program was doubled by the time Sousa had responded to all the encores. Franz Hell, fluegelhorn soloist, and Arthur Pryor, trombone soloist, made decided hits. Victor Schertzinger, boy violinist, and concert co. from Philadelphia 27.——HERSKER'S THEATRE (John Hersker, manager): The Dazzler 24.——ITEMS: James Quirk, manager of the Grand, won several prizes at a shooting tournament at Reading 12. The Ashland, Pa., MIRROR correspondent listened to Sousa's Band 16. Sousa's Band did some remarkably quick work here 16. At 1.30 P. M. they arrived from Hazleton; at 2 P. M. the concert began at The Grand; at 4 P. M. the concert was over and at 4.15 P. M. they boarded a special train for Wilkes-Barre, 70 miles distant, arriving there at 7 P. M., where they gave a concert at 8. Santanelli, hypnotist, was here 16. Victor Schertzinger, the 8-year-old violinist, hails from this city and was a pupil of Professor Jones, director of the Grand Opera House orchestra. Frank H. Snyder, of this city, manager of Professor Marvel, hypnotist, will assume the management of Dr. Grey, late of the Sages, next season. Manager Quirk is arranging for an ushers' benefit, which will close the season at the Grand.

R. W. SHERTZINGER.

WASHINGTON. CITY OPERA HOUSE (George B. White Co., managers): Dick Ferris Comedians to fair business week of April 12. The finest repertoire co. seen here this season, audience well pleased. Wang Opera co. 19.

JOHNSONBURG. ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Elk County Educational Association, April 30-31. Edison's Projectoscope 3-5.

POTTSVILLE. ACADEMY OF MUSIC (B. J. Landers, manager): Sousa's Band 15 to fair audience. McAuliffe and Green's co. 17-24.

PUNXSUTAWNEY. MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Irving French co. 12-14 in The Runaway Wife, Irishman's Troubles and True Irish Hearts to fair business; J. J. Sheridan, Irving French, and Lena Ralston are deserving of mention.——ITEM: J. J. Sheridan, of the Irving French co., left the co. here to rejoin McFees co. in Fargo, N. D.; Mr. Sheridan was replaced by Frank Kendall.

SCRANTON. THE FROTHINGHAM (Wagner and Reis, managers): Sousa's Band April 17 gave a large audience a musical treat. Hoyt's A Texas Steer 19, matinee and evening, to good business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): A Nation Exiled, an Irish comedy-drama in five acts, written by M. J. Coyne and James J. Flynn, of this city, received its first production 19 before a large audience.——DAVIS THEATRE (George E. Davis, manager): Dave Marion's Extravaganza co. 15-17 to good business; co. fair. Rose Sydell's London Belles co. 19-21 to good business; the musical programme first class.

PITTSTON. MUSIC HALL (C. C. King, manager): Sousa's Band April 17 gave a fine concert to a large and delighted audience. Every member was encored. Emily Bancker in A Divorce Cure 20; excellent performance to a fair house.

WILLIAMSPORT. LYCOMING OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry in A Night in New York April 21 to a fair and much pleased audience; co. good. Ullie Akerstrom 26.——ITEM: Forepaugh and Sells Brothers' Circus appear here 3.

JOHNSTOWN. CAMBRIA THEATRE (Mishler and Myers, managers): The Labadie Repertoire co. opened a week's engagement April 19 with the production of Faust. The rendition was above the ordinary. The electrical effects were very pretty and the scene on the summit of Brocken was especially weird and uncanny; audience large and very enthusiastic.——JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Ullie Akerstrom and an especially strong co. opened the week of 19 before large audiences; Miss Akerstrom did excellent work. Miss Rora, The Sultan's Daughter, The Story of a Crime, A Beautiful Slave, Nan the Beggar's Daughter, A Little Busybody, and The Pride of the Circus comprise the repertoire. The engagement ends the regular season at this house.——ITEM: Herbert Labadie, one of the chief members of the Labadie Repertoire co., had a peculiar accident 19. While taking part in the Brocken scene in Faust and gazing at short range on a powerful electric light his optic nerve was practically paralyzed. He suffered excruciating pain, and was entirely blind for several hours.

FREELAND. GRAND OPERA HOUSE (John J. Welch, manager): House dark.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hempstead, manager): Stuart Robson in The Jucklins April 23.

BETHLEHEM. OPERA HOUSE (L. F. Walters, manager): House dark.

BRADFORD. WAGNER OPERA HOUSE (Wagner and Reis, managers): Elroy's co. in The White Squadron, opened April 20 for a week at popular prices. Unknown Land of the Midnight Sun, Paradise Alley, She, are to be produced. Coming: Spooner's 26-1.

CLEARFIELD. OPERA HOUSE (T. E. Clarke, manager): Irving French in repertoire opened a three-nights' stand April 19 to good business. Mr. French is popular here and captures the audience nightly.

WARREN. LIBRARY THEATRE (F. R. Scott, manager): Nellie McHenry presented A Night in New York to only a fair audience April 20, which did not show much enthusiasm. Wang 24. Old Homestead 28. Kellar May 5.

UNION CITY. COOPER OPERA HOUSE (Thomas Cooper, manager): Puggley's Tennessee Singers April 20; poor business; performance poor.

WELLSBORO. BACHE AUDITORIUM (Dartt and Dartt, managers): Frank S. Davidson in Old Farmer Hopkins April 21; good performance to a good house.

SHAMOKIN. G. A. R. OPERA HOUSE (J. F. Oxley, manager): Roland Reed in The Wrong Mr. Wright April 2; benefit B. O. E. Lodge No. 223; packed house and pleased audience.——ITEMS: After the performance of The Wrong Mr. Wright, 2, Mr. Reed and co. were tendered a reception by the Elks at their club house.

HAZLETON. GRAND OPERA HOUSE (G. W. Hammersly, manager): House dark. No more attractions booked.

PHILIPSBURG. PIERCE'S OPERA HOUSE (Morley Brothers, managers): The Irving-French co. April 14-16 presented A Runaway Wife, An Irishman's Troubles, and True Irish Hearts to small business. With the exception of Mr. French the co. was below the average. A Breezy Time 19; large and well-pleased audience; funniest co. of the season.

ERIE. NEW PARK OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry in A Night in New York April 19 to good business. Stuart Robson 21. Wang 28. The Prisoner of Zenda 29.

OIL CITY. OPERA HOUSE (C. M. Loomis, manager): The Dazzler April 17 to fair house and good satisfaction. The Spooner co. opened 19 in repertoire to S. R. O. and well pleased. Spooner co. 24. Old Homestead 28.

FRANKLIN. OPERA HOUSE (J. P. Keene, manager): Cosgrove and Grant in The Dazzler April 19 to good house. Old Homestead 24. Wang 29. Coming: Kellar 7.

TYRONE. ACADEMY OF MUSIC (C. M. Waple, manager): Fitz and Webster in A Breezy Time April 20; performance good to fair business.

TITUSVILLE. OPERA HOUSE (John Gahan, lessee): The Old Homestead April 27.

MAUCH CHUNK. OPERA HOUSE (Robert Heberling, manager): House dark.——ITEM: Frank Bangs, the veteran actor, who has been visiting his brother, Mayor Bangs, leaves shortly for New York, where he will appear at Hammerstein's in a short sketch from Mark Antony.

POTTSTOWN. GRAND OPERA HOUSE (George R. Harrison, manager): The Diamond Jack Specialty co. close a very successful four weeks' engagement April 24.

BUTLER. PARK THEATRE (George N. Burckhalter, manager): The Shubert Club of Grove City, Pa., presented Ruth to S. R. O. April 20; performance pleasing and the young people taking part deserve much credit. Wang 23. The Ferris Comedians in repertoire 26-1.——ITEM: The Shubert Club was entertained in the Atlantis Club parlors after the performance.

READING. ACADEMY OF MUSIC (John D. Mishler, manager): Sowing the Wind April 19.——GILDEN'S AUDITORIUM (Charles Gilder, manager): Henry Burlesque co. gave fair performance week of 19 to fair business.——Wallace Keffer's Extravaganza co. week of 26.

WEST CHESTER. ASSEMBLY BUILDING (Davis Beaumont, manager): Euterpe Choral Society of West Chester April 20 to large audience, well pleased. Creston Clarke in The Last of His Race 22.

DU BOIS. FULLER'S OPERA HOUSE (James A. Reneel, manager): June Agnott in repertoire opened April 19 for a week, presenting Libby Prison to S. R. O. and best of satisfaction; co. strong.

HARRISBURG. GRAND OPERA HOUSE (Markley and Co., managers): The Neuvilles, Madame and Augustin, opened for three nights April 18, and have had fair houses in a repertoire consisting of Love and Law, The Boy Tramp, and Cell 22. The Flints 3, and week Sousa's Band 8. Forepaugh-Sells Bros.' Circus 24.

ALLENTOWN. ACADEMY OF MUSIC (N. E. Worman, agent): McAuliffe and Greene Comedy co. closed a week's engagement April 17 to very fair business. Their repertoire consisted of The Westerner, Russian Snows, Bowery of New York, The Vendetta, Our Strategists, Ten Nights in a Bar Room, and The Great Train Robbery, all of which were presented in good style to pleased audiences. Sowing the Wind was well presented 20. The audience, although not large, was thoroughly appreciative.

YORK. OPERA HOUSE (B. C. Pentz, manager): John A. Himmelein's Ideals, with a good band and orchestra, April 12-17 and five matinees in repertoire drew poorly. The plays were A Mountain Daisy, A War Time Wedding, The Black Flag, The Danites, The Midnight Flood, and Rip Van Winkle. Coming: Rochelle Renard 26-1.

CHESTER. GRAND OPERA HOUSE (Thomas Hargreaves, manager): Creston Clarke in The Last of His Race April 23.——ITEMS: Hunting's New Railway Shows opened season here 20 to a large crowd. This show has its winter quarters here. Thomas Hargreaves, manager of GRAND OPERA HOUSE, is to manage the shows this season.

RHODE ISLAND.

WESTERLY. BLIVEN'S OPERA HOUSE (C. B. Bliven manager): Queen Esther was presented April 20 by local talent, under the direction of A. D. Fondray, to a large and well-pleased audience. Coming: Daniel Scully 6.——ITEM: Frank Lee Miles was here 21; booming Ethel Tucker's co.

PAWTUCKET. OPERA HOUSE (Abe Spitz, manager): Pete Baker and Co. in Chris and Lena and The Emigrant April 19-21 to good attendance; performance very satisfactory. The Noss family as musical artists were very clever. Coming: Dan Sully 29-1; Ferguson and McCarthy in McCarthy's Mishaps 3-5; Lorena Hollis in The Tigress and Forget-Me-Not 6-8.

SOUTH CAROLINA.

ORANGEBURG. ACADEMY OF MUSIC (R. H. Jennings, manager): Annie Abbott, the Little Georgia Magnet, mystified a small but well pleased audience April 13.

CHARLESTON. ACADEMY OF MUSIC (Charles W. Keogh, manager): The Robinson Opera co. opened a return engagement of three weeks April 19 to good business. The co., which includes a number of the favorites of former seasons, will give a round of popular operas.——ITEMS: A big benefit is being arranged 22 for Tom Martin, the operatic comedian, who is a native of this city. The Wayne Repertoire co. will follow and close the season at the Academy.

SOUTH DAKOTA.

WATERTOWN. GRAND OPERA HOUSE (B. F. Crowl, manager): Coming: McPhee and Kaiser's Uncle Tom's Cabin co. April 27, 28. Sutherland Theatre co. week of 3.

TENNESSEE.

NASHVILLE. THE VENDOME (T. J. Boyle, lessee and manager): The Metropolitan Concert co. presented Teresa Carreno April 19 for the fifth and last concert of the season to a large and delighted audience. Madame Carreno rendered an excellently arranged programme. Adonis Minstrels (local) 20; Williams and Fealy Hypnotic co. 26-1; Grau Opera co. 3.——GRAND OPERA HOUSE (F. J. Boyle, lessee and manager): Peters and Green 22-28. The Yellow Kid 29-30.——ITEMS: Nashville Lodge, No. 72, of Elks has elected William Nelson, E. R.; John Ruhm, Jr., E. L. K.; John Nester, E. L. K.; Charles Brengiman, E. S. K.; J. H. Lemmons, Secretary; Will Steel, Treasurer, and John Beerpin and Tom Heffernan, Trustees.

BRISTOL. HARMELING OPERA HOUSE (Bunting and Mothner, managers): Frank Jones and co. in A Yankee Drummer April 14 to small house. Performance excellent. Same co. played a return engagement 20 to good house, and was enthusiastically received.——Coming: Princess Bonnie 30.

TEXAS.

MARSHALL. OPERA HOUSE (Johnson Brothers, managers): Holmes and Wolford's Repertoire co. appears April 19 for three nights and matinee at popular prices in The Smugglers, The Brand of Cain, and Streets of New York.

FORT WORTH. GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): House dark.

HOUSTON. SWEENEY AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The Punch Robertson co. in repertoire concluded a week's engagement April 17; business excellent. Trilby by A. M. Palmer's co. 29.

DALLAS. OPERA HOUSE (George Abney, manager): House dark.——ITEM: Manager Abney will be tendered a benefit by A. M. Palmer's Trilby co. April 20-21.

EL PASO. MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): Buckman's Parve co. April 19-24.

SHERMAN. COZ'S OPERA HOUSE (Frank Ellsworth, manager): House dark.——ITEM: The season is practically over. It has proven rather unprofitable.

DENISON. OPERA HOUSE (Milton L. Epenstein, manager): Wolford-Holmes Stock co. April 15-18 at popular prices; good business; audiences greatly pleased.——ITEM: The ladies are rehearsing for a "Burnt Cork Entertainment." 29.

TEMPLE. BIJOU OPERA HOUSE (T. J. Darling and Co., managers): A. M. Palmer's co. in Trilby April 23.

VICTORIA. HAUSCHILDS' OPERA HOUSE (Hauschild Brothers, managers): House dark.

WACO. THE GRAND (Sid H. Wells, Manager): Brady's Trilby April 24 closes the regular season here.

GAINESVILLE. GALLUP OPERA HOUSE (John Huber, manager): Buckman Parve Comedy co. supporting Thomas J. Keogh April 8-14. Presented Wife Wanted, A Pretzel, The Corsette, An Innocent Widow, Hidden Hand, and Our Attorney to poor business; performance good; season closed.

AUSTIN. HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Palmer's co. in Trilby April 22.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (C. S. Burton, manager): The Foundling with Chevy Fitzgerald April 12, 13 to fair business. Primrose and West's Minstrels 15, 16 to houses packed from pit to dome. A juvenile co. presented Cinderella 17 matinee and evening to light business.——GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 12 in Mr. Potter of Texas to good business.——LYCEUM THEATRE (Gates and Ellsworth, managers): House dark.——ITEM: Frank B. Hatch of the stock co. at the Grand bloomed into leading man week of 12, playing the titular role in Mr. Potter of Texas. Walter Edwards and Howard Kyle assuming for the minor secondary parts.

VERMONT.

BELLOWS FALLS. OPERA HOUSE: Excelsior, Jr., April 15 to small business; poor co. The Old Homestead 23.——GATES OPERA HOUSE (John E. Bromahan, manager): Charles E. Cook in repertoire 12-19 to good business; best of satisfaction. Coming: Hoyt's Black Sheep May 29.

MONTPELIER. BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rob Roy to fair house April 17; performance very satisfactory. Coming: Eight Bells 4.

VIRGINIA.

CHARLOTTESVILLE. JEFFERSON AUDITORIUM (J. J. Leterman, manager): Barlow Brothers' Minstrels booked for April 16 canceled. Eugene Knowland to small house for benefit of local charities 17. The Flirt was presented by University of Virginia students to large and fashionable audience 21.

W. A. M. MAXWELL.

DANVILLE. ACADEMY OF MUSIC (John B. Wood, manager): Edison's Projectoscope April 12 to poor business. N. C. Glee and Mandolin club 20; business and performance good.

NORFOLK. ACADEMY OF MUSIC (A. B. Duncherry, manager): Roland Reed in The Wrong Mr. Wright April 19 to S. R. O.; performance excellent. Jim the Penman 23, 24.——GRAND OPERA HOUSE (Raymond and Stronach, managers): Charles E. Blaney's A Boy Wanted 19-21 to big business; performance satisfactory.

WASHINGTON.

SPOKANE. AUDITORIUM (Harry C. Hayward, manager): Lillian Reddard in Silver King to light business April 17. Columbia Opera co. 19-21.

NEW WHATCOM. BELLINGHAM OPERA HOUSE (A. R. Jewett, manager): Albini April 15-17; business light.

WEST VIRGINIA.

CHARLESTON. BURLEW OPERA HOUSE (N. S. Burlew, manager): Sisson Dramatic co. April 26-1. American Cinegraph co. 14-15.——ITEM: The Wallace Circus is billed here for 6.

WHEELING. OPERA HOUSE (F. Riester, manager): Washington-Jefferson Glee Club April 26. Bell's Hoosier Doctor 29.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Flint's Hypnotists, 19-24, opened to very good business.

WISCONSIN.

RACINE. BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Columbian Comedy co. opened a week's engagement April 18 to profitable business. Black Flag, The Phoenix, The Cashier, Pearl of Savoy, Blacksmith's Daughter, Lucky Number, and Old Virginia will be presented.

FOND DU LAC. CRESCENT OPERA HOUSE (P. R. Reber, manager): Columbian Comedy co. April 12-17; good co.; fair business.

MADISON. FULLER OPERA HOUSE (Edward M. Freller, manager): Nat Goodwin April 22.

BELOIT. WILSON'S OPERA HOUSE (R. H. Wilson, manager): Daisy Raymond in The Missouri Girl April 17-19 to fair business.

LA CROSSE. THEATRE (J. Strasilluka, manager): The Marie Willesley co. in repertoire to poor business week ending April 17.

PORTAGE. OPERA HOUSE (A. H. Carnegie, manager): Ben Warner co. week of April 12 to crowded houses. Rogers' Orpheum Stars 21. Merry Milkmaids (local) 19, 20 to good business.

OSHKOSH. GRAND OPERA HOUSE (J. E. Williams, manager): Beach and Bower's Minstrels April 14, 15 packed houses; good satisfaction. University of Wisconsin Musical Clubs 20; large and well-pleased audience. William H. Crane 21.

STEVENS POINT. THE NEW GRAND OPERA HOUSE (J. A. Ennor, manager): Zanzic, the Magician, April 23, 24. Dame Firefly (local) 28, 29. The Magiscope 1.

CANADA.

ST. JOHN. OPERA HOUSE (A. O. Skinner, manager): The Carleton Opera co. in The Queen's Lace Handkerchief opened a week's engagement April 19 to a big audience. Co. strong and splendidly costumed. The leading people were accorded numerous encores, particularly Mr. Carleton and Jennie Winston.——MECHANICS' INSTITUTE (T. R. Hanington, manager): Murphy's Vaudeville and Comedy co. in McFadden's Row of Flats 13, 14 and Senator O'Reilly 15-17 to good business. May Fisk's Female Minstrels with a strong olio of specialties performed to a packed house 19.——ITEM: Manager Murphy is to be tendered a benefit 23.

MONTREAL. ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Whitney Opera co. opened in Rob Roy April 19 to good business, and gave a creditable performance. Arthur Donaldson, Annie Roberts, Mertie Atherton, Albert Parr, and E. H. Carrol are the principals. The scenery was appropriate and very pretty. The costumes were also pretty. Eight Bells 26-1.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): My Friend from India opened 19 to good business. The performance is as amusing as ever. George Mack repeated the hit he formerly made as A Keen Shaver, and the rest of the co. are well up to the standard.——THEATRE ROYAL (Sparrow and Jacobs, managers): White Crook opened to large business 19, and gave a very fair performance. Vanity Fair 26-1.——THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. made one of the biggest successes of the season when it produced The Wife 19. Emmet Corrigan the new leading man, created a very favorable impression and Beryl Hope and Nellie Callahan did their usual excellent work. Montreal's old favorites, Jack Mason and Marion Manola, appeared in their sketch, A Matter of Money, and received a warm welcome. The rest of the bill was also excellent.

KINGSTON. MARTIN'S OPERA HOUSE (W. C. Martin, manager): Chicago Marine Band April 14 to good house; excellent performance. Concert by local talent 19 to big business.

GUELPH. ROYAL OPERA HOUSE (W. A. Mahoney, manager): Brooke's Chicago Marine Band April 19 excellent music to fair audience. Byrne Brothers in Eight Bells 21.

BERLIN. OPERA HOUSE (George O. Phillip, manager): Clara Schumann's Ladies' Orchestra played to a fair house April 19; performance very good. Brooke's Chicago Marine Band 20 gave an excellent performance to a good house.

CHATHAM. GRAND OPERA HOUSE (W. W. Scane, manager): Byrne Brothers' Eight Bells to immense business, and gave the best of satisfaction April 12. James O'Neill in Virginius 15; excellent performance to poor business. Clara Schumann's Ladies' Orchestra 23.

VICTORIA. THEATRE (Robert Jamieson, manager): House dark.

TORONTO. GRAND OPERA HOUSE (G. B. Sheppard, manager): Eight Bells April 15-17 to fair business. E. S. Willard opened a week's engagement 19 to a packed house, presenting The Rogues' Comedy for the first time here. Mr. Willard is supported by an excellent co., and will also present The Middleman and The Professor's Love Story.——PRINCESS THEATRE (O. B. Sheppard, manager): Thomas W. Keene opened 15 in Richelieu to a good house. Othello, The Merchant of Venice, and Richard III were also presented to good business.——MASSEY MUSIC HALL (J. E. Suckling, manager): The Wanderer's Bicycle Club Smoking Concert was an immense success, fully 4,000 people being present. The club will net about $400. The Chicago Marine Band, under the leadership of T. P. Brooke, played to large houses 16. The soloists were Sibyl Sammis and Anton Pedersen. The Clara Schumann Ladies' Orchestra gave two recitals 20, 21 to large audiences.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Great Northwest opened 19 to a good house; co. capable. The Boys of Kilkenny 26-1.——THE BIJOU THEATRE (H. H. Lamkin, manager): Frank Clayton, Bartlett and May, Ada Jones, The Monograph, The Troubadour Four, and Albertus and Weston 19-24 to good business. Hope Booth in sensational poses 26-1.——THE ACADEMY (John Carter, manager): Hornmann III and a good vaudeville co. to big business 19-24.

ITEMS: The Theatrical Mechanical Association benefit will take place at the Grand Opera House 23. A large number of seats have been sold, and the association is assured of a handsome balance. A season of comic opera will be inaugurated at the opera house 3 by the Madison Square Opera co. under the direction of Ben Tuthill.

BROCKVILLE. GRAND OPERA HOUSE (F. I. Ritchie, manager): Watkin Mills, assisted by George Fox, violinist, gave an excellent concert to a fair audience 20. Byrne Brothers in Eight Bells 23.

BELLEVILLE. CARMEN OPERA HOUSE (A. Lesser, manager): Brooke's Marine Band April 15; performance good; large audience. Eight Bells co. 23.

POWER OPERA HOUSE (I. P. J. Power, manager): Professor W. G. Alexander, Phrenologist 19-24.

WOODSTOCK. OPERA HOUSE (Charles A. Pyne, manager): Brooke's Chicago Marine Band pleased a fair audience April 15. St. Thomas' Amateurs presented Kerry Gow 20, under the auspices of St. Mary's Roman Catholic Church; very fair performance to good business. Coming: Charles Sheddens' Woodstock Minstrels 30. The Geisha 11.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANDREW MACK (D. W. Truss and Co., mgrs.): Providence, R. I., April 26-28.

A RAILROAD TICKET (Willis E. Boyer, mgr.): Kansas City, Mo., April 26-May 1.

ADA REHAN (Augustin Daly, Mgr.): Philadelphia, Pa., April 26-31.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

A BAGGAGE CHECK (Blaney's: W. S. Butterfield, mgr.) Webster City, Ia., April 27, Dubuque 28, Belvidere, Ill., 29, Elgin 30, Milwaukee, Wis., 1, 2, Indianapolis, Ind., 3-5, Columbus, O., 6-8.

ALABAMA (Clement Bainbridge, mgr.): Dixon, Ill., April 27, Rochelle 28, Aurora 29, Beloit, Wis., 30, Chicago, Ill., May 2-8, Buffalo, N. Y., 10-15.

A BREEZY TIME (Fitz and Webster, props. and mgrs.): Oakland, Md., April 27, Grafton, W. Va., 28, Clarksburg 29, Morgantown 30, Mannington May 1.

BELL COMEDIANS (George H. Bell, mgr.): Charleston, S. C., April 26-May 1.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Waterbury, Conn., April 26-May 8.

BUCKLER STOCK (George Buckler, mgr.): Staunton, W. Va., April 25-28.

BUNCH OF KEYS: Cincinnati, O., April 26-May 1.

BUCKMAN FARCE-COMEDY: Phoenix, Ariz., April 26-May 1.

COOK COMEDY: Marlboro, Mass., April 26-May 1, Gardiner 3-8, Woonsocket, R. I., 10-15.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Kenosha, Wis., April 26-May 1, Battle Creek, Mich., 2-8.

CHARLES A. GARDNER (Del S. Smith, mgr.): Cleveland, O., April 26-May 1.

COON HOLLOW (Al Caldwell, mgr.): Rochester, N. Y., April 26-28, Gloversville 29, Fishkill May 1, New York city, 3-8.

CARRIE STANLEY BURNS: Valatie, N. Y., April 26-28.

CLARA TURNER: Palmer, Mass., April 26-May 1.

CHARLEY'S AUNT (Julius Cahn, mgr.): Harlem, N. Y., April 26-May 1, Philadelphia, Pa., 3-8.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): New York city, Jan. 25—indefinite.

CHERRY PICKERS (Augustus Pitou, mgr.): Toledo, O., April 27-28.

CORSE PAYTON (W. E. Denison, mgr.): Peekskill, N. Y., April 26-May 1, Bridgeport, Conn., 3-8.

COUNTED INTO COURT (May Irwin): New York city, Jan. 4—indefinite.

COURTNEY MORGAN: Iron Mountain, Mich., April 26-May 1.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Cincinnati, O., April 26-May 1.

CUBA'S VOW (George Kennington, mgr.): Washington, D. C., April 26-May 1.

DARKEST AMERICA (John W. Vogel, mgr.): Kalamazoo, Mich., April 27, Marshall 28, Battle Creek 29, Charlotte 30, Greenville May 1, Muskegon 3, Big Rapids 4, Ludington 5, Manistee 6, Traverse City 7, E. Saginaw 8, Bay City 10, Owosso 11, Ionia 12.

DAN MCCARTHY (Jess Burns, mgr.): Philadelphia, Pa., April 19-May 1, Washington, D. C., 3-8, Newark, N. J., 10-15.

DONALD ROBERTSON AND BRANDON DOUGLAS: Paterson, N. J., April 26-28.

8 BELLS (Eastern, W. F. Flack, mgr.): Hartford, Conn., April 30, Springfield, Mass., May 1, Pittsfield 3, Westfield 4, Northampton 5, Holyoke 6, Worcester 7, 8, Providence, R. I., 10-12, Taunton 13, Willimantic 14.

8 BELLS (Western, John F. Byrne, prop.; Walter Loftus, mgr.): Montreal, Can., April 26-May 1.

ELDON'S COMEDIANS (H. P. Franklin, mgr.): Marion, Ind., April 26-May 1.

ELROY STOCK (Edwin Elroy, mgr.): Hornellsville, N. Y., April 26-May 1, Elmira 3-8.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 28—indefinite.

E. S. WILLARD: Buffalo, N. Y., April 26-28, Rochester 29-May 1, Syracuse 3, Utica 5, Troy 6, Albany 7, Brooklyn 10-15.

E. H. SOTHERN (Daniel Frohman, mgr.): Brooklyn, N. Y., April 26-May 1, Newark, N. J., 3-8, New York city 10-15.

EUGENIE BLAIR (Robert Downing, mgr.): Kansas City, Mo., April 26-May 1.

EMMA WARREN: Rocky Mount, N. C., April 26-May 1.

FANNY DAVENPORT (Ben Stern and Archie MacKenzie, mgrs.): Spokane, Wash., April 26-27, Butte, Mont., 28-30, St. Paul, Minn., May 3-5, Minneapolis 6-8.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julian Magnus, mgr.): Seattle, Wash., April 25,

Portland, Ore., 2-May 1. Walla Walla, Wash., 4. Boise 6, Salt Lake, Utah, 6, 7, Denver, Col., 9-15.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa., indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Pittsburg, Pa., April 26-May 1.

GREAT NORTHWEST: Buffalo, N. Y., April 26-May 1.

GRAND MR. BEST: Philadelphia, Pa., April 26-May 1.

GUS, I LOST BEHIND ME: Julius Cahn, mgr.: Philadelphia, Pa., April 26-May 1.

GUSTAVA CAVVAN (Charles Barnham, mgr.): Portland, Ore., April 26.

HARPER-DEVERE: Clinton, Ill., April 26.

HOWELL-HARRIS: Milwaukee, Wis., April 26-May 1.

HOGAN'S ALLEY (A. Gilmore and Leonard Lagrue Wellington, mgr.): Newport, R. I., April 27, Taunton, Mass., 28, Waltham 29, Lowell 30-May 1, New York city 3-8.

HEARTSEASE (Henry Miller, Charles Frohman, mgr.): Harlem, N. Y., April 26.

IN THE NAME OF THE CZAR: Chicago, Ill., April 26-May 1.

JESSIE MAE HALL: Ft. Wayne, Ind., April 26-May 1, Muncie 28.

J. J. DOLLARD: Chicago, Ill., April 26-May 1.

J. E. TOOLE: Philadelphia, Pa., April 26-May 1.

JESS HARRETT (Josh Henderson, mgr.): New Richmond, Wis., April 26-May 1.

JULIA MARLOWE AND ROBERT TABER (Theodore Bromley, mgr.): Philadelphia, Pa., April 26-May 8.

JOHNSON COMEDY: Wheeling, W. Va., April 26-May 1.

JESSIE MILLS (C. H. Haystead, mgr.): Ottawa, Can., April 19-May 1, St. John, N. B., 3-10.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., April 26, indefinite.

JOSEPH OLT: Baltimore, Md., April 26-May 1.

KATE CLARTON: New York city, April 26-May 1.

KELLAR: Toledo, O., April 26-May 1.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Schenectady, N. Y., April 26-May 1.

LITTLE TRIXIE (Fred Robbins, mgr.): Rochester, N. Y., April 26-May 1.

LAND OF THE LIVING: Martin J. Dixon, mgr.): New York city April 26-May 1, Pittsburg, Pa., 3-8.

LYCEUM THEATRE (Dan Frohman, mgr.): Washington, D. C., April 26-May 1.

LEWIS MORRISON (Edward Abram, mgr.): Philadelphia, Pa., April 26-May 1, Elizabeth, N. J., 3.

LAURA BIGGAR AND BURT HAVERLY (Will C. Elliott, mgr.): Washington, D. C., April 26-May 1, Providence, R. I., 3-8.

LAFAYETTE ENTERTAINERS: Mobile, Ala., April 26-May 1.

MINNIE MADDERN FISKE: New York city March 2 indefinite.

MY FRIEND FROM INDIA (Canadian: H. Percy Hill, mgr.): Quebec, Can., April 26-28, Sherbrooke 29, Berlin, N. H., May 1, Newport, Vt., 3, St. Albans 4, Rutland 5, Bennington 6, Turner's Falls, Mass., 7, Bellows Falls 8, Franklin Falls, N. H., 10, Exeter 15.

MY FRIEND FROM INDIA (A. Smyth and Rice, mgrs.): Fall River, Mass., April 26.

MARKS BROTHERS (R. W. Marks, prop. and mgr.): Barrie, Can., April 26-30.

MISS FRANCIS OF YALE (Julius Cahn, mgr.): New York city March 22—indefinite.

MYRA COLLINS (Kellam and Harper, mgrs.): Mechanicsville, N. Y., April 26-May 1, Fonda 3-8, Little Falls 10-15.

MCAULIFFE AND GREENE: Trenton, N. J., April 26-May 1.

MADISON SQUARE COMEDY: Grand Island, Neb., April 26-May 1.

MARGARET MATHER: Atchison, Kan., April 27, St. Joseph, Mo., 28, Omaha, Neb., 29-May 1.

MIDNIGHT FLOOD: Cincinnati, O., April 26-May 1.

MCKEE RANKIN: St. Louis, Mo., April 26-May 1.

MAN FROM MEXICO (Smyth and Rice, mgrs.): New York city April 19—indefinite.

MCCARTHY'S MISHAPS (Barney Ferguson): Providence, R. I., April 26-May 1.

MIDNIGHT BELL: Baltimore, Md., April 26-May 1.

N. S. WOOD: Hoboken, N. J., April 26-May 1.

NEVER AGAIN (Charles Frohman, mgr.): New York city March 8—indefinite.

NAT C. GOODWIN (George J. Appleton, mgr.): West Superior, Wis., April 27, Minneapolis, Minn., 28-30.

OTIS SKINNER: San Bernardino, Cal., April 27, Riverside 28, Los Angeles 29, 30, St. Louis, Mo., 10-15.

OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Boston, Mass., April 26-May 1.

PRISONER OF ZENDA: Elizabeth, N. J., April 27.

PAUL AIKEN: Shenandoah, Pa., April 26-28, Pittston 29-May 1.

PUDD'NHEAD WILSON: Washington, D. C., April 26-May 1.

PRESCOTT AND TORREY (Frank P. Prescott, mgr.): Belle Plaine, Minn., April 26-28, St. Peter 29-May 1, St. James 3-5, Windom 6-8, Worthington 10-12, Le Mars, Ia., 13-15.

PHARAOH'S DAUGHTERS: Brooklyn, N. Y., April 26-May 1.

PAGE PLAYERS: Salina, Kans., April 26-May 1.

PETER F. BAKER: Troy, N. Y., April 27-May 4.

PETER F. DAILEY (Harris and Rosenbaum, mgrs.): New York city April 19-May 1.

PARLOR MATCH (Evans and Hoey, and Anna Held: F. Ziegfeld, mgr.): Lynn, Mass., April 29.

RUBY LA FAYETTE (J. P. Curran, mgr.): New Orleans, La., March 8—indefinite.

RICHARD MANSFIELD (Hoyt and McKee, mgrs.): Cleveland, O., April 26-May 1, Philadelphia, Pa., 3-8, Boston, Mass., 10-15.

ROLAND REED: Elmira, N. Y., April 27, Geneva 29.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Boston, Mass., April 12-May 1.

SHAW BIG COMPANY (Sam T. Shaw, mgr.): Marysville, Cal., April 26-May 1.

SHORE ACRES (No. 2): St. Mary's, O., April 27, Lima 28, Ada 29, Fostoria 30, Sandusky May 1.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): Pittsfield, Mass., April 26-May 1, Hartford, Conn., 3-15.

SUMMERS COMEDY (Harry F. Curtis, mgr.): Jamestown, N. Y., April 26-May 1, Canandaigua 3-8, Auburn 10-15.

SMITH AND BLANCHARD: Sandwich, Mass., April 26, 27.

SHORE ACRES (James A. Herne: William B. Gross, mgr.): St. Paul, Minn., April 26-May 1, Chicago, Ill., 3-22.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Boston, Mass., March 22—indefinite.

STUART ROBSON: Elmira, N. Y., April 28, Troy 30.

SUTHERLAND THEATRE: Mitchell, S. D., April 26-May 1.

SECRET SERVICE (Charles Frohman, mgr.): Boston, Mass., March 8—indefinite.

SOWING THE WIND (Charles Frohman, mgr.): Paterson, N. J., April 26-May 1, Philadelphia, Pa., 3-8.

SLAVES OF GOLD (Gus Heckler, mgr.): St. John, N. B., April 26-28.

SPORTING DUCHESS: New York city April 26-May 1.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Jersey City, N. J., April 26-May 1.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Nashua, N. H., April 27, Manchester 28, Lawrence, Mass., 29, Salem 30, Lynn May 1, Haverhill 3, Amesbury 4, Newburyport 5, Portsmouth, N. H., 6, Portland, Me., 7, 8, Lewiston 10, Biddeford 11, Laconia, N. H., 12, Concord 13, Brockton, Mass., 15.

TEMPERANCE TOWN (Walter Turner, mgr.) Lynn, Mass., April 30.

THILBY: Hartford, Conn., April 26-27, Albany, N. Y., 29-May 1.

THE FOUNDLING (Cissy Fitzgerald, mgr.): San Diego, Cal., May 1, San Jose 3, Oakland, 5, 6, Stockton 7, Sacramento 8, Ogden, Utah, 10, Salt Lake 12, 13, Leadville, 15.

THE BURGLAR: Norwalk, Conn., April 23, New Canaan 24, Providence, R. I., 26-May 1.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Titusville, Pa., April 27, Warren 28, Olean, N. Y., 29.

TEXAS STEER (Sam S. Shubert, mgr.): Boston, Mass., April 26-May 1.

THE ELECTRICIAN (Blaney's: W. F. Crossley, mgr.): Newark, N. J., April 26-May 1, Harlem, N. Y., 3-8.

THE GORMANS (Charles F. Brown, mgr.): Worcester, Mass., April 26-May 1.

THE DAZZLER (John F. Cosgrove, mgr.): Wilkes-Barre, Pa., April 26-28, Scranton, 29-May 1, Washington, D. C., 3-8, Baltimore, Md., 10-15.

THE STOWAWAY (Miller and Farrell, mgrs.): Brooklyn, N. Y., April 26-May 1.

THE SPOONERS (Edna May and Cecil Spooner: B. S. Spooner, mgr.): Bradford, Pa., April 28-May 1.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.) New York city, April 19—indefinite.

THE ENSIGN Lawrence, Mass., April 30.

THOMAS Q. SEABROOKE: Chicago, Ill., April 19—indefinite.

THREE GUARDSMEN: Philadelphia, Pa., April 26-May 1.

TOWN TOPICS: Butte, Mont., April 26-28.

THE ALDERMAN (Odell Williams): Philadelphia, Pa., May 3-8.

UNCLE ABERNETHY (Gus Bernard, mgr.): Williamsport, Pa., April 26-May 1.

UNCLE TOM'S CABIN (Weber's): Brooklyn, N. Y., April 19-May 1.

WILTON LACKAYE: New York city, April 19—indefinite.

WOLFORD DRAMATIC: Quincy, Ill., April 26-May 1.

WARNER COMEDY (Ben R. Warner, mgr.): still water, Minn., April 26-May 1.

WAITE COMEDY (Eastern): Poughkeepsie, N. Y., April 19-May 1, Hoboken, N. J., 3-9.

WAITE COMEDY (Western): D. H. Woods, Jr., mgr.): Yonkers, N. Y., April 26-May 1, Newburg 3-8, Troy 9-15.

WILLIAM H. CRANE: Grand Rapids, Mich., April 27, Detroit 28-May 1.

WILLIAM BARRY: Brooklyn, N. Y., April 19-May 1.

OPERA AND EXTRAVAGANZA.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., April 25—indefinite.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): New York city March 16—indefinite.

CARLETON OPERA: Halifax, N. S., 26-May 8.

CASTLE SQUARE OPERA (No. 1, J. J. Jakon, director): Boston, Mass., indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.

COLUMBIA OPERA (Charles L. Young, mgr.): Vancouver, B. C., May 3-8, Victoria 10-15.

DE PAOLI GRAND OPERA (Thomas C. Lombard, mgr.): Greensburg, Pa., April 27, Alliance, O., 28, Youngstown 29, Warren 30, Salem May 3, Meadville, Pa., 4, Titusville 5, Bradford 6.

DR. WOLF HOPPER (R. D. Stevens, mgr.): Omaha, Neb., April 26-27, Lincoln 28, Cheyenne, Wyo., 29, San Francisco, Cal., May 3-10.

DAMROSCH OPERA: New York city March 8—indefinite.

ELLEN BEACH YAW: Davenport, Ia., April 29.

FRANK DANIELS (La Sherlle and Clark, mgrs.): New York city April 19—indefinite.

FRANCIS WILSON (A. H. Canby, mgr.): Providence, R. I., April 26-May 1.

FRENCH OPERA: San Francisco, Cal., March 15—indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.

GRAU COMIC OPERA: New Orleans, La., April 18—indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.

JACK AND THE BEANSTALK: Troy, N. Y., April 26-28, Albany 29-May 1.

JOHN W. ISHAM'S ORIENTAL AMERICA: Liverpool, England, April 26-May 1, Birmingham 3-8, Leeds 10-15.

LILLIPUTIANS: Chicago, Ill., April 19-May 1.

METROPOLITAN OPERA: Cincinnati, O., April 12—indefinite.

MISS MANHATTAN: New York city March 22—indefinite.

1600: Philadelphia, Pa., April 19—indefinite.

PHINNEY UNITED STATES BAND: Dyersburg, Tenn., April 27, Memphis 28, Jackson, Miss., 29, Vicksburg 30, Baton Rouge, La., May 1.

RON ROY (Frank Williams, mgr.): Amsterdam, N. Y., April 27, Springfield, Mass., 28, Hartford, Conn., 29, Norwich 30, New London May 1.

SOUSA'S BAND: Lynn, Mass., 27, Portland, Me., 28, Bangor 29, Rockland 30, Augusta May 1, Lewiston 1, Boston, Mass., 2, Plymouth 3, Salem 4, Manchester, N. H., 5, Haverhill, Mass., 6, Lowell 7, New Bedford 8, Boston 9.

WHITNEY OPERA: Brooklyn, N. Y., April 29-May 1.

WHITE CROOK (Western): Louisville, Ky., 26-May 1.

WILBUR OPERA (Maud Daniel, mgr.): Utica, N. Y., April 26-May 1, Rochester 3—indefinite.

WHITE CROOK (Eastern): Baltimore, Md., April 26-May 1.

WEDDING DAY: New York city April 8—indefinite.

WILBUR-KERWIN OPERA: Detroit, Mich., April 12—indefinite.

VAUDEVILLE.

AL. REEVES: Brooklyn, N. Y., April 26-May 1.

BIG SENSATION (Flynn and Sheridan, mgrs.): Detroit, Mich., April 26-May 1.

BLACK CROOK BURLESQUE (Joseph Jermon, mgr.): Washington, D. C., April 26-May 1, Baltimore, Md., 3-8.

BLACK PATTI TROUBADOURS (Vocicked and Nolan, mgrs.): Pittsburg, Pa., April 26-May 1, Baltimore, Md., 3-8, Washington, D. C., 10-15.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Syracuse, N. Y., April 26-28, Binghamton 29-May 1, Newark, N. J., 3-8.

BOB FITZSIMMONS (Martin Julian, mgr.): Pittsburg, Pa., April 26-May 1.

BOSTON HOWARD ATHENÆUM: Newark, N. J., April 26-May 1.

CITY CLUB (T. E. Minco, mgr.): Philadelphia, Pa., April 26-May 1.

CITY SPORTS (Flynn and Sheridan, mgrs.): Columbus, O., April 26-28, Dayton 29-May 1, Pittsburg, Pa., 3-8.

EXCELSIOR BURLESQUE: Albany, N. Y., April 26-28.

FAY FOSTER EXTRAVAGANZA (Oppenheimer's): New York city April 19-May 1.

FRENCH FOLLY: Philadelphia, Pa., April 26-May 1.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Milwaukee, Wis., April 26-May 1, Chicago, Ill., 3-8, Detroit, Mich., 10-15.

IDA FULLER: Spokane, Wash., April 30.

JOHN L. SULLIVAN EXTRAVAGANZA (Frank V. Dunne, mgr.): Cleveland, O., April 26-May 1.

JOHN W. ISHAM'S OCTOROONS: Boston, Mass., April 26-May 1, New York city 3-8, Brooklyn, N. Y., 10-15, Jersey City, N. J., 17-22.

LONDON BELLES (Rose Sydell's): Philadelphia, Pa., April 26-May 1.

LONDON GAIETY GIRLS (Flynn's): Philadelphia, Pa., April 26-May 1.

MARION EXTRAVAGANZA: New York city April 26-May 1.

NEW YORK STARS (Gus Hill, prop.: F. D. Bryan, mgr.): Jersey City, N. J., April 26-May 1, Brooklyn, N. Y., 3-8, Williamsburgh 10-15.

PARIS GAIETY GIRLS: New York city April 26-May 1.

PAULINE HALL: Philadelphia, Pa., April 26-May 1.

ROOF-GARDEN BURLESQUE: Paterson, N. J., April 26-May 1.

ROSSOW BROTHERS: Buffalo, N. Y., April 26-May 1.

RIDER'S MOULIN ROUGE: Harlem, N. Y., April 26-May 1.

RENTZ-SANTLEY: New York city April 19-May 1.

SAM T. JACK'S TENDERLOIN: St. Louis, Mo., April 26-May 1.

SEMON'S EXTRAVAGANZA: Philadelphia, Pa., April 26-30.

TONY PASTOR: Philadelphia, Pa., April 26-May 8.

VANITY FAIR (Gus Hill, prop.: Fred. J. Huber, mgr.): Montreal, Can., April 26-May 1, New York city 3-8, Harlem 10-15.

WILLIAMS' OWN (Sam A. Scribner, mgr.): Chicago, Ill., April 26-May 1, Milwaukee, Wis., 3-8, Chicago, Ill., 10-15.

ZERO (Oppenheimer's): Providence, R. I., April 26-May 1, Jersey City, N. J., 3-8.

MINSTRELS.

BEACH AND BOWERS: Marquette, Mich., April 27.

GORTON: Sheffield, O., April 27, Kane 28, Austin May 1.

HI HENRY: Brooklyn, E. D., N. Y., April 26-May 1.

PRIMROSE AND WEST: San Francisco, Cal., April 19-May 1, Oakland 3, 4, Fresno 5, Los Angeles 6-8.

MISCELLANEOUS.

AMENT: Muscatine, Ia., April 26-May 1.

AJA JOHOR (Hindoo Hypnotist: F. E. Johnsons, business mgr.): Springfield, O., April 26-May 1.

COYLE MUSEUM: Tama City, Ia., Nov. 16—indefinite.

CANADIAN JUBILEE SINGERS: Biddeford, Me., April 27, Saco 28, Portland 29-May 1.

GUS LAMBRIGGER: Atchison, Kans., April 26-30.

LEE AND RYAN: Franklin, Mass., April 26-May 1.

THE SAGES (A. B. McDede, mgr.): New Bedford, Mass., April 26-May 1, Lawrence 3-8, Lowell 10-15.

THE LEES: Dayton, O., April 27-May 1, Louisville, Ky., 3-8, Charleston, W. Va., 10-15.

THE FLINTS (Hypnotists: H. L. Flint, mgr.): Cumberland, Md., April 26-May 1, Harrisburg, Pa., 3-8, Hagerstown, Md., 10-15.

CIRCUSES.

BARNUM AND BAILEY: Brooklyn, N. Y., April 26-May 8.

BUFFALO BILL: New York city April 26-May 15.

FOREPAUGH-SELLS BROTHERS: Philadelphia, Pa., April 26-May 1.

HARVEY'S H. H. SHOW: Trenton, N. J., April 26, 27, Princeton 28, New Brunswick 29, 30, Rahway May 1, Elizabeth 3-5, Jersey City 6-8.

RINGLING BROTHERS: Davenport, Ia., April 29.

ROBINSON AND FRANKLIN: Zanesville, O., April 26-28, Denver, Col., April 29-30, Colorado Springs May 1.

WALLACE BROTHERS: Evansville, Ind., April 27, Morganfield, Ky., 28, Preston 29, Henderson 30, Owensboro May 1.

WELSH BROTHERS: Lancaster, Pa., April 26-28, Columbia 29-May 1.

W. C. CLARK: Florence, Ala., May 1.

THE VERISCOPE.

The Veriscope company, which paid an enormous sum for the privilege of photographing the Corbett-Fitzsimmons contest, should surely reap a golden harvest, as the photographing is said to have been highly successful. The company promise to make it unpleasant for any one who attempts to infringe upon their rights. The films are about to be copyrighted in the United States, England, Canada, Australia, and in every country in Europe and South America. The laws of these countries distinctly state that "any colorable imitation of a copyright is an infringement," punishable by heavy fine, and in the United States by fine and imprisonment. Dan Stuart, president of the company, said: "There are unprincipled persons trying to deceive unsuspecting persons throughout the country, claiming to have films for sale. This is absurd. They cannot sell films, for they haven't got them. It is the intention of the Veriscope company to present the pictures in first-class theatres throughout the country as a dramatic representation. Inside of a month we will be able to have some for public inspection."

MONROE AND HART.

The combination of the well-known and favorite comedians Ned Monroe and Jerry Hart, formed by Manager Edwin P. Hilton, bids fair to be a recognized attraction from the start. No effort is being spared and money is being used lavishly to produce that result. Their new comedy, The Gay Matinee Girl, written by a recognized author, is said to be a genuine farce with clever, new, and laughable complications, with a pretty story. Mr. Hilton says he has engaged sixteen of the twenty-two members of the company, and that each is an artist of reputation and ability. He also says he has already contracted for some of the big city week stands, and will probably have his entire season filled early. After opening and making the New York production, he will play the middle West and possibly take the California trip later. Manager Hilton is now in New York completing his booking and engaging the company.

AMONG THE AMATEURS.

Students of the Packer Institute, Brooklyn, gave A Scrap of Paper last Tuesday evening. The players were: Grace Mann, Adele Walton, Edith Hallock, Edith Sterling, Mary Masters, Mina Behr, Ethel Pollard, Freda Walther, Ella Day, May Schieren, and Genevieve Ryan.

The Westchester Women's Club played scenes from The Merchant of Venice, Henry VIII., and As You Like It, at Willard Hall, Mount Vernon, N. Y., on April 21.

The Booth Dramatic Society, of Brooklyn, produced The Silver King at the Academy of Music, Brooklyn, on Easter Monday, with great success.

The Florence Dramatic Society, of Brooklyn, will present a curtain raiser, A Game of Cards, and Turned Up, at the Criterion Theatre, Brooklyn, on May 8. Preparations are being made to make the production the most important of the season. The presence in the cast of Barry Edwards, Arthur Chas. Bortens, Booth, Grace Sevins, and Mrs. Florence King, the work of whom is fully up to the professional standard, guarantees the excellence of the performance.

The blind amateur, Thomas T. Hayden, will be given a benefit at the Criterion Theatre, Brooklyn, on May 6. The play will be Lord Astray, and it will be performed by the leading amateurs of Brooklyn.

The Gilbert, of Brooklyn, is rehearsing Captain Mishler, which will be presented at the Criterion on May 6.

Nita's First, a farce-comedy by T. G. Warren, was performed at Prospect Hall, Brooklyn, last night by the Lyceum Dramatic Society.

The Jefferson will present Nathan Hale at Prospect Hall on May 15.

The amateurs of Buffalo presented the opera, The Gondoliers, last week to a delighted audience. The performance reflected credit upon Mr. and Mrs. Henry Dixie, who conducted the company.

The Dramatic Association of Company I, Seventh Regiment, have been so successful with their performances of The Envoy that, upon the invitation of the Essex Troop of Newark, N. J., they presented the extravaganza in Newark last Wednesday.

The La Grange Club, of Chicago, gave their annual minstrel performance at the club hall last Thursday, and greatly pleased their many friends.

LETTERS TO THE EDITOR.

A SUGGESTION AS TO MATINEES.

PARIS, KY., April 15, 1897.

To the Editor of The Dramatic Mirror:

SIR: If you will kindly allow me space in the columns of your widely read paper to express myself on a very important question, I will consider it a favor; and as a result, some managers, local and traveling, may be benefited.

Repertoire companies playing a week's engagement in the smaller towns always advertise a special Saturday matinee for the ladies and children, and it is a noticeable fact that usually the pieces they put on are not at all suited to the audience, especially when children predominate. At a recent matinee performance given in this city, the company presented a French play that was entirely too deep to be understood by the crowd of children present. Why not on such an occasion give a bright, clean comedy, interspersed with specialties? When this is done, the matinees will be more largely attended. The local manager should look into this and see that the people get the class of entertainment they desire.

The traveling manager thinks, no doubt, that it is the last performance, save one, that he is to give in the town, and puts up any old thing in the form of a play; but he should remember that he may want to play another matinee in the same town on some future occasion.

I wish some of our companies would give this matter thought. Very respectfully,

GEORGE D. MITCHELL.

A FREE COUNTRY.

SOMERSET, PA., April 18, 1897.

To the Editor of The Dramatic Mirror:

SIR: I wish to make a few remarks in answer to "A Victim," who, in THE MIRROR, recently suggested that traveling managers meet and form a union to prevent managers of local houses playing so many 10, 20 and 30-cent shows.

I wish to ask "A Victim" if he forgets this is America, that it is a free country, and that all Americans have an equal right in trying to make a living. No one has any right to organize any union to prevent a manager from playing any company he sees fit?

I suppose "A Victim" thinks repertoire shows should be banished. There are a great many repertoire companies that, were I running a theatre, I would look in preference to a one-night stand company, which comes into a town for one night and doesn't care whether it gives a good performance or not, as long as it receives the people's money.

Repertoire companies have to give good performances, as they remain in a town a week, and were they not good they would not be patronized. Every local manager would fight against the formation of such a union. Professionally yours,

J. F. GOODWIN,
Manager of a Repertoire Company.

GOSSIP OF THE TOWN.

John W. Isham sent a cablegram to his brother, William H. Isham, dated Liverpool, England, stating that his Oriental America had landed safely after a very rough voyage. A tug boat containing representatives from London newspapers met the company. Oriental America opened the European season on April 19 at the Regent Theatre, Salford, near Manchester. In a letter received from Frank A. Gordyn, Mr. Isham's European representative, he states that the outlook is gratifying, and that pecuniary and artistic success is assured. After playing the principal theatres on the Continent, Oriental America will be presented in London, where an extended engagement is expected.

Lillian Blauvelt, the American concert singer, has been engaged to sing the part of The Forest Bird in the Bayreuth performance of Siegfried. She will sail for Europe on June 2.

Moriz Rosenthal, the pianist, who sailed for Europe last week, will return in the Autumn for 100 concert appearances under management of Henry Wolfsohn.

Laura Burt has been engaged to play the leading part in the forthcoming production of The Widow Goldstein, which is to follow Chauncey Olcott at the Fourteenth Street Theatre.

Edwin D. Miner, son of H. C. Miner, will manage Miner's Eighth Avenue Theatre next season, and will book Miner's Bowery Theatre. Mr. Miner was formerly manager of the Fifth Avenue Theatre.

Herbert Gresham may retire from Augustin Daly's company at the end of the present season. Marie Bates retired last week and Edith Crane joined the company.

Wilton Lackaye and his company have commenced rehearsals of The Royal Secret, to be presented next season.

A special matinee of Miss Manhattan was given at Wallack's Theatre last Thursday in aid of the Chapel Hill Fresh Air Mission at Highlands-of-Navesink, N. J.

Marshall Darrach gave a recital from Julius Cæsar last Thursday at the Waldorf.

Louis Harrison, Harry McDonough, David Warfield, and Madge Lessing have been engaged for The Whirl of the Town.

The long run of The Geisha at Daly's Theatre ended last Wednesday evening with the one hundred and sixty-first performance.

The Richard Arnold String Sextet entertained a large audience last Wednesday evening at the Mendelssohn Glee Club Hall.

Billy Birch's little brindle bull dog, "Birchey," has been inconsolable since her master's death. At mention of the dead minstrel's name "Birchey" wails dismally and displays every sign of almost human grief.

The regular season at Daly's Theatre closed last Saturday with a special revival of Much Ado About Nothing.

Ralph Edmunds' press sheet, *Theatrical Tidings*, has closed its season. Publication will be resumed in August.

Joseph Herbert returned to the cast of The Girl From Paris last week. A surgical operation incapacitated him from performing for ten days.

The Professional Woman's League held a Dramatic Afternoon last week, Monday. Alice Fairbrother Weber entertained her audience with selections from the writings of Gail Hamilton, Dickens, and from The Country Literary Club, written by herself.

Martin J. Dixon, the American representative of the English playwright Frank Harvey, is making arrangements to put on Shall We Forgive Her at the Fourteenth Street Theatre next October. The play ran for three months at the Adelphi Theatre, London, last season and has also been tried in this country in St. Paul and Minneapolis. Mr. Dixon also intends to try another of Frank Harvey's plays, A Fight for Honor, in New York before the close of this season.

Mayme Taylor plays the part of the new woman in the Isle of Gold.

Jamie Grey sails for Europe on Saturday, April 24. She will spend the Summer in Russia.

T. J. McGrane sailed on April 17 on the *Etruria* for his annual spring trip across the Atlantic. He will return May 22 in order to join the forces of Hand and Teale for the Summer.

Carmela Cosenza, assisted by prominent vocal soloists, gave an enjoyable concert at the Madison Square Garden Concert Hall last Wednesday evening.

Remenyi, the violinist, visited the grounds of the Tennessee Centennial at Nashville last week and is said to have expressed admiration for the architectural beauties of the buildings erected for the exposition.

Murray and Mack closed a successful season of thirty-five weeks at the Columbia Theatre, Boston, April 17. Their next season opens August 30 at Columbus, O.

Justice Beach, in the Supreme Court, reserved last Thursday a decision in the appeal of Receiver Franklin Bien for a stay in foreclosure proceedings brought against the Casino by the State Trust company, which holds a $13,000 mortgage on the Casino lease.

Fauvet's, Lima, O. New man'g'mt. May 1. Address H. G. Hyde. Improvements throughout.

TELEGRAPHIC NEWS

PHILADELPHIA.

Tours and Theatres Closing—The Good Mr. Best—Sale of the Park Theatre—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 24.

Easter week did not bring the joy anticipated by our amusement managers. The Archbishop's Jubilee, which lasted three days, followed by the opening of the base ball season and the pleasant weather for one hundred and ten thousand bicyclists, all combined in keeping patronage from the theatres. The high priced theatres will, with few exceptions, tempt fate by keeping open for several weeks yet, but for all profitable results the season of 1896-97 is practically finished.

The Standard Theatre and Dumont's Minstrels at their Eleventh Street Opera House close their season this evening.

At Piney Ridge, The Merry World, and Oliver and Kate Byron close their tours here to-night.

The Lyceum Theatre Stock company was fairly appreciated at the Broad Street Theatre with their two new offerings, The First Gentleman of Europe and The Mayflower. They will be followed on Monday, April 26, by Julia Marlowe and Robert Taber for a two weeks' engagement, opening with For Bonnie Prince Charlie and changing for second week to Romola and repertoire plays.

The Fifth Avenue Opera company in 1899 at the Chestnut Street Theatre deserves to be successful. Nixon and Zimmerman express their confidence in 1899, and hope to gain a long run for the operatic novelty in the Quaker City.

Augustin Daly's company, with Ada Rehan as the star, will give a repertoire of excellent plays at the Chestnut Street Opera House throughout the week of April 26. The Wonder, Much Ado About Nothing, The Tempest, and The Magistrate, several of which plays will be new in this city, and undoubtedly to excellent patronage from our best society. Richard Mansfield will follow on May 3; Olga Nethersole, May 10.

Rich and Harris' latest farce-comedy production will be presented April 26 at the Walnut Street Theatre. It is The Good Mr. Best from the pen of the very successful promoter, John W. McNally, who is credited in this piece with having invented a plot and amusing situations without resorting to burlesque. Georgia Caine and the excellent support will use their best efforts to boom the comedy, which is booked here for a two weeks' stay, after which Satinelli, the alleged hypnotist, will close the season.

Robert Mantell and company, after a fair week at the Park Theatre, closed their season this evening, but remain in this city for the week of April 26, appearing with Charlotte Behrens, Frederick Warde, Creston Clarke, and Adelaide Prince at the Academy of Music in Shakespearean revivals for the benefit of the School Teachers' Annuity Fund, which will without doubt be a most successful affair financially, as the pupils of the schools have sold tickets that will overcrowd the Academy at every performance.

Lewis Morrison in Faust will be the attraction at the Park Theatre for the week of April 26. He is supported by Florence Roberts, White Wittlesey and a capable company. Mr. Morrison has always been a splendid drawing card in this city and will do well. Odell Williams in The Alderman follows May 3 for a week, which closes the season.

The Park Theatre, which will be sold at public auction on May 20, cost the late Israel Fleishmann $165,000 and could not be built to-day under the new building laws regarding the erection of theatres for $200,000. Manager Wm. J. Gilmore's lease runs from August 1, 1897, to August 1, 1900, with an annual rental of $15,000. There is a mortgage on the property of $65,000 at five per cent. interest. This theatre is not in the Syndicate, and will likely bring between $140,000 to $150,000 at the sale.

Pauline Hall will open at Gilmore's Auditorium for the week of April 26 with a vaudeville company bearing her name, viz: Pauline Hall's High-Class company.

The receipts of the first week of Willard Spenser's pretty opera Princess Bonnie, sung at the Grand Opera House by the Castle Square Opera company, will pass the $6,500 mark, which are very large returns at popular prices. Octavia Barb, who sang Kitty Clover, was taken ill after the initial performance and Gertrude Quinlan, without notice or preparation, sang and played the part in fine style, winning so much applause that the role has been assigned to this clever and artistic young singer during the run of Princess Bonnie. Frank Ranney succeeds Raymond Hitchcock as Salvador, the latter joining the Washington company. The Beggar Student is in rehearsal for the week of May 3, which date will bring the return of Thomas H. Persse and Lizzie Macnichol.

Max Hirschfeld, the popular musical director and composer of the new opera, Au Clair de la Lune, is the latest acquisition to the Castle Square Opera company, and will direct the orchestra with the Baltimore organization.

The delightful comedy Nancy and Co., with Amy Lee, Robert Drouet, Edwin Holt, Sydney Booth, Sheldon Lewis, Edwin Middleton, R. R. Villiers, Emma Maddern, Margaret Dale, Alice Sheppard, and Cora Williams in the cast, at the Girard Avenue Theatre, deserves to attract crowded houses during the week of April 26.

Dan McCarthy, after playing The Dear Irish Home this week at the Standard Theatre, will go over to the Northeastern section of the city on April 26 to the People's Theatre, repeating the comedy there. Charley's Aunt is booked at the People's for the week of May 3.

For the closing week of the season the National Theatre will have an excellent attraction in The Girl I Left Behind Me, with W. H. Stuart, Frank Richardson, Duncan Preston, George B. Miller, Adele Booth, Grace George, Miss Leslie Haskell, and Alberta Lee in the cast. This is the first presentation of the play at this house and it ought to do well.

A new star in the romantic drama is announced at Forepaugh's Theatre for the week of April 26. He is Paul Cazenneuve and will appear as D'Artagnan in The Three Guardsmen, with the scenic equipments that were used at the Murray Hill Theatre, New York. He is supported by a company which includes Leonora Bradley, John A. Lane, George Clare, Harry Clifton, and other well known people.

Forepaugh and Sells Brothers' Circus, which opens here April 26 for one week, have prospects of big business and are well billed.

George Kenerle, treasurer of the Broad Street Theatre, will be the Summer manager of the Hotel Champlaine, Atlantic City, N. J.

Max Arnold, the blind comedian, had a large house at his annual benefit, April 23, at the Chestnut Street Theatre. There were a host of volunteers.

The annual celebration of Shakespeare's birthday was held on April 23 at the Forrest Home and was a fine affair. It was attended by all the professionals in the city and many noted invited guests. A lengthy programme was rendered under a large tent erected on the spacious grounds. Luncheon was served in the mansion, and many happy remembrances were extended to the inmates. Through the untiring efforts of the Board of Managers, among whom Adam Everly was prominent, this re-union was a gala event for all participants.

S. FERNBERGER.

BOSTON.

Few Changes of Bill at the Theatres—Benton's Professional Notes and News.

(Special to The Mirror.)

BOSTON, April 24.

A few changes of bill will be made at the Boston theatres next week, the most important ones being Olga Nethersole's first appearance in this city in Carmen at the Hollis Street and the return of James J. Corbett in A Naval Cadet to the Boston.

The farewell week of the opera season at the Castle Square will be signalized by an almost nightly change of bill.

Texas Steer will come back after an absence of two years at the Columbia.

Sol Smith Russell will close his season with the presentation of A Bachelor's Romance at the Tremont.

Joseph Murphy will revive The Kerry Gow at the Bowdoin Square.

A Stranger in New York will continue its merry course at the Park.

Secret Service will close its American Year at the Museum, the members of the company leaving at once to prepare for their trip to London.

Many theatrical people were present at the funeral of William F. Mack at St. Margaret's Church, on April 21. The coffin was covered with beautiful floral pieces, among them being a large standing cross of lilies, pinks, roses, and begonia leaves from the Black Sheep company, of which Mr. Mack was a member at the time of his death. The interment was at Calvary Cemetery.

Theodore Bendix has resigned as musical director of the Columbia and will devote all his time to music publishing.

At a reception of the Playgoers' Club this week among those present were Mrs. Sol Smith, of Julia Marlowe's company, and Mrs. Fannie Addison Pitt and Bertha Creighton, of the Sol Smith Russell company.

For the week of May 3 at the Columbia Shenandoah is to be the play, such performance being for the benefit of some Grand Army Corps of Boston.

Ada Rehan and Keller will fill up the remainder of the season at the Hollis Street.

John J. McNally has been away with The Good Mr. Best company, which has scored an emphatic hit on the New England circuit this week. It follows Secret Service at the Museum and may run into the Summer.

There is no truth in the rumor that Charles H. Hoyt is going to organize a company to play all Summer at the Park.

Stanley Whiting made the most emphatic kind of a hit at the Grand Opera House this week.

Elita Proctor Otis has received a flattering offer for a vaudeville engagement. Her performance in The Sporting Duchess made her really the star of the company, for it was 'way ahead of any other work in the piece.

Henry Woodruff returned to the stage in Secret Serivce this week. He played the boy's part with splendid effect.

Jane Gilbert has been directing the rehearsals of the Hasty Pudding boys in The Flying Dutchman. The opera is understood to be good enough for professional production.

Neil Twomey, leading man of the Mora-Williams company, has returned to his home in Chelsea. The company closed season at Seneca, N. Y., 19.

There was great disappointment in Boston because the performance of Fort Frayne was abandoned by the Actors' Society. A large party of the friends of Mrs. Sutherland and Mrs. Pry was going on for the occasion.

Louis Bohner and Alfred Taylor, door tenders of the Museum who assaulted the deputy sheriffs who were seeking for Harry Askin and Harry Pitt on the last day of the run of Thoroughbred, pleaded guilty and were fined $5 each.

The future of the Tremont seems somewhat uncertain as a result of the suspension from opera concerns of the Abbey, Schoeffel and Grau corporation. I hear from New York that the company hopes to sell it. If no disposition of the property is made, the corporation will probably run the theatre with Mr. Schoeffel as resident manager.

Although Oliver Optic was the most popular writer for boys that lived in Boston, he did not leave a large estate. It is estimated that it will not exceed $14,800; his real estate is valued at $10,800, and his personal estate at $4,000. As I have already said in THE MIRROR, the bulk of this goes to Mrs. Sol Smith Russell.

Rachel Noah, for so many years a favorite actress in this city, is returning to public life with three entertainments specially designed for women's clubs. The first will be a paper on "Shakespeare's Heroines," which she will give before the Cantabrigia Club next month. Another will be devoted to her reminiscences of stage life.

Odette Tyler's arrangement with the Secret Service company is that she will play only seven times a week, so she omits the Wednesday matinees and lets Olive May play them.

Laura Joyce Bell is the latest member to be added to the cast of The Walking Delegate for the Summer season at the Tremont. I see that the impression has gained currency in New York that this is to be a review. On the contrary, it is to be a comic opera, and a good one too.

Mrs. Frances Hodgson Burnett was in Boston to see her son's comic opera, Fool's Gold, which was played by the Pi Eta boys at Harvard.

Well-known actors are fairly tumbling over themselves in their zeal to get positions in the Summer company at the Castle Square. The list so far engaged includes J. H. Gilmour, Lillian Lawrence, Horace Lewis, Mary Sanders, Charles Mackay, Nina Morris, Tony Cummings, who is the general director; Lizzie Morgan, William Humphreys, Rose Morrison, Howard Hall, Lindsay Morrison, Percy Winter, Marie Bregazzi, and others. The Wife will be the opening play.

Walter Kennedy is going to give Damon and Pythias at the Columbia next month under the auspices of different lodges of the Knights of Pythias.

Hal Merritt was the special guest of the Newspaper Club at its recent dinner and made a great hit with the newspaper men. When William McGunnigle, stage manager at Keith's, lost his brother, Mr. Merritt took up a collection behind the scenes, and a handsome floral tribute was sent to the funeral.

Andrew Mack has been secured to follow Corbett at the Boston. There was some talk of organizing a special vaudeville company for the week.

The Star Course management has formed a stock company to give entertainments in the leading New England cities next year.

JAY BENTON.

CINCINNATI.

A Contented Woman to Close the Grand—Opening of the Ludlow Lagoon—Notes.

(Special to The Mirror.)

CINCINNATI, April 24.

The Grand intends to bring its season to a close amid a blaze of glory. The announcement for next week is Hoyt's A Contented Woman, with his beautiful wife, Caroline Miskel Hoyt, in the leading role. This will be the first presentation here of this play. A royal welcome awaits it.

Tim Murphy is the headline attraction at the Pike for the coming week. Murphy will be heartily received into the ranks of the vaudeville by his many admirers here.

Harry Hopper's benefit at the Walnut, Thursday evening, was well attended. A splendid programme was given by volunteers from the Pike, Fountain, and People's.

Robinson's will close its season with next week's attraction, which is The Midnight Flood, and which opens its engagement Sunday afternoon. There has already been a good sale of tickets.

The Fountain will present Doctor Bill for the coming week. There is no reason why they should not be successful.

A season of comic opera has been decided upon for the Zoo, and it will begin July 5. The street car service is good, and with the cooling breezes which prevail at the gardens a prosperous season should be the outcome.

The Ludlow Lagoon will open its gates to the public on May 2. The Lagoon, owing to the ever watchful supervision of Manager Noonan, is in better shape than ever before.

There was an amateur performance last Friday at McMicken Hall, in the University Building, for the benefit of the University of Cincinnati Athletic Association. The farces, Two Negatives Make an Affirmative and Love's Warrant, were most cleverly acted.

WILLIAM SAMPSON.

BALTIMORE.

Business in the Monumental City—Attractive Bills for the Week—A New Roof Garden.

(Special to The Mirror.)

BALTIMORE, April 24.

Henry Miller has enjoyed a splendid week's business in Heartsease at Ford's Grand Opera House and the delightful performances have been thoroughly enjoyed. I am not surprised that Washington offered Mr. Miller a return date on very flattering terms. Next Monday night Hoyt's A Midnight Bell, with a cast of unusual strength, will be the attraction at Ford's and Digby Bell will no doubt be seen daily at the ball game. Mr. and Mrs. Bell have a warm place in the hearts of the Baltimore public and their friends will turn out in force to see them in Hoyt's quaint comedy.

Daniel Frohman's company has been doing The Prisoner of Zenda all week at the Academy of Music and has given a really beautiful performance. Maude Odell has been warmly received by the many friends she made during a season of Summer comedy at Ford's a couple of years ago. She has improved in style to a marked degree and has retained all of her original attractiveness. Next week the Castle Square Opera company will inaugurate the Summer opera season at the Academy, commencing with The Gypsy Baron.

J. Barton Kay's Kodac Comic Opera company, coupled with a strong vaudeville combination, will make things lively at the Auditorium Music Hall. Handsome Bob Hilliard has been the centre of attraction at that bright and cosy little house this week, and his sketch, The Littlest Girl, is just suited to a house of such size. Ezra Kendall kept his hearers in good humor with those quaint mannerisms that are all his own. Josephine Sabel contributed her fair share of the entertainment and did it well.

Ada Gray will present East Lynne at the Holliday Street Theatre next Monday evening. The business has been very good this week with Human Hearts.

Manager Kernan's roof garden, which was opened in connection with the Auditorium Music Hall, has already become a pronounced success. It will be beyond doubt a paying enterprise.

The White Crook company will attend to the wants of the patrons of the Monumental next week.

The benefit performance by the Castle Square Opera company for the Society for the Prevention of Cruelty to Animals last Tuesday afternoon at the Academy of Music was a great success from every standpoint. The company proved itself to be a very good one and the society reaped a substantial surplus to swell their fund.

HAROLD RUTLEDGE.

WASHINGTON.

The Hoosier Doctor—Castle Square Opera Company—Other Bills—Gossip.

(Special to The Mirror.)

WASHINGTON, D. C., April 24.

Before an audience which packed the New National Theatre, The Hoosier Doctor, Augustus Thomas' new pastoral comedy-drama, was produced Thursday evening, with Digby Bell in the title-role. The Hoosier Doctor is a story of life in Indiana, and Mr. Thomas' previous successes, Alabama and In Mizzoura, is replete with character types of the *locale* of the play.

Digby Bell in the title-role scored a success. His impersonation of the gentle, self-sacrificing Doctor Willow was artistic and true.

Laura Joyce-Bell had the part of Doctor Willow's vixen mother-in-law, and emphatically scored in the clever dominant character.

The supporting company was exceptionally good, and many character bits were admirably depicted by individual members of the organization, particularly the Widow Bunce of Jennie Kennark, the Martha of Mabel Strickland, the Harriett of Marguerite Owen, the Higgins of Frank Munroe, the Tom Bunce of Herman Hirschberg, and the Dairymple of J. O. LeBras.

The theatre was filled with an ultra-fashionable audience who demonstrated their appreciation by numerous curtain-calls, and insisted upon speeches from Mr. Bell and Mr. Thomas. The last two acts of the comedy were novel and were especially effective. The presentation was made under the personal direction and supervision of the author.

The opening week of the opera season by the Castle Square company, at the Lafayette Square, was attended by crowded houses. Seldom has a more perfect organization been seen. The success was instantaneous and the Castle Square has come to stay. That is every one's verdict. The entire company and scenery made a flying trip to Baltimore on Tuesday, and gave a matinee performance of The Gypsy Baron in aid of a charity fund, and returned for the night performance. The Queen's Lace Handkerchief is next week's bill.

The regular theatrical season is rapidly drawing to an end. In another week's time two of our prominent houses will have closed. The Columbia closes with next week's strong drawing card, Daniel Frohman's Lyceum Theatre company, in their latest successes, The First Gentleman of Europe and The Mayflower, and the Academy of Music will have for the concluding attraction Burt Haverly, Laura Biggar and company, in Hoyt's A Trip to Chinatown.

The attractions at the other houses, as announced, will be Pudd'nhead Wilson at the New National, Cuba's Vow at the Grand Opera House, the Chicago All Star Vaudeville company at Whitesell's Bijou Family Theatre, and Jermon's Black Crook Burlesque company at Kernan's Lyceum Theatre.

The Johnny Juniors, our Washington Mask and Wig Club, will visit Baltimore, Wilmington, Del., and New York next week, giving their very creditable performance of The Mikado. The Johnny Juniors are sons of Confederate veterans, and this trip is under the direction and expense of Col. A. G. Dickinson and C. Broadway Rouss, prominent Confederate veterans of New York City. The Baltimore performance, at Albaugh's Lyceum Theatre, on the 28th, will be for the benefit of the Society of the Daughters of the Confederacy of that city.

Bronishlaw Huberman, the boy violinist, is announced for a concert at the Columbia Theatre, Sunday night, with prices running from $3 down. Last night he appeared at the invitation of the Austrian Ambassador at a musicale given at the home of the Embassy.

The President and Mrs. McKinley were entertained by the Yale College Glee and Banjo Club on the occasion of a visit of the club to this city during the week. The entertainment was given in the East Room of the White House and a number of distinguished guests were present.

Vice-President Hobart has leased the Don Cameron Mansion, which adjoins the Lafayette Square Opera House, and will occupy it as an official residence during his stay in Washington.

An audience of 300 persons who had assembled to hear the Bispham-Gregorovitsch concert, the concluding event of the Metropolitan Course under the management of Ed. F. Gusman, were dismissed from the Columbia Theatre Wednesday afternoon because the artists refused to appear, as the attendance did not come up to their expectations. Rather than disappoint the audience, Managers Mitzerott and Luckett waived their claim and offered the theatre free of rental, but this was refused.

Manager W. H. Rapley of the Academy of

Music has engaged for a summer season of comedy at that house, commencing May 10, the Cummings stock company, late of Macauley's Theatre, Louisville, Ky.

Two Washington artistes were specially recognized during the past week with the Castle Square Opera company. They were Lizzie Macnichol, well known for superior attainments in grand, romantic and the comic opera, and Little Alice Judson, who won laurels in grand opera with the Hinrichs company, and who now finds her legitimate sphere in comic opera. In the part of Arsena her clever vocalization receives many encores.

With seasons of comedy at the Columbia Theatre, the Academy of Music, and the Grand Opera House, comic opera at the Lafayette Square, and operatic burlesque at the Lyceum Theatre, the Spring and Mid-Summer will be lively in amusement circles.

In the Johnny Juniors' performance of The Mikado there will be seen a very entertaining Koko in the person of William H. Conley, an excellent comedian.

The presentation of Cinderella by the pupils of Prof. Sheldon's school of dancing filled the Columbia Theatre Friday afternoon.

Paul Wilstach's new three act light comedy, His Own Proxy, will be given a trial production by William A. Brady's company early in May.

Walker Whiteside lectured on Shakespeare before the Central High School on Wednesday afternoon.

Sousa comes back for a concert at the Lafayette Square, Sunday, May 16.

William A. Page, a young Washington newspaper man, has joined Buffalo Bill's Wild West as advance agent.

The Choral Society of Schenectady, N. Y., has secured four Washington singers, Mrs. W. L. Wilson, soprano; Eleanor Simonds, contralto; William D. McFarland, tenor, and Dr. Gabriel Johnson, basso, to render the solo parts in Gaul's oratorio, "The Holy City."

JOHN T. WARDE.

ST. LOUIS.

Eugenie Blair, Rosemary, and Anna Eva Fay—A New Theatre—Gossip.

(*Special to The Mirror.*)

ST. LOUIS, April 24.

Eugenie Blair has been playing an engagement at the Olympic Theatre this week in a repertoire that included The Ironmaster, Camille, Mercy Merrick, East Lynne, and Jane Eyre, with a special performance last night of Ingomar, in which Robert Downing played the title role. Miss Blair made her first appearance here as a star, and her work has been marked by many artistic touches. She has surrounded herself with a very capable company, the leading man, Edwin Ferry, dividing the honors with her. With to-night's performance the regular season of the Olympic will close and the theatre will not be open again until the Fall season, except for some special performances.

At the Century Theatre John Drew has been the attraction during the week. He has appeared in his latest success, Rosemary, and given a very strong and artistic performance. The leading lady, Maude Adams, did as refined a bit of comedy work as Dorothy as has been seen here in many a day. The company is a well balanced one. The attendance during the week has been large. To-night the Century will end its regular season, but may play one or two attractions later. At all events, the theatre next week will be dark.

The engagement of Anna Eva Fay at the Fourteenth Street Theatre has been a phenomenal one. Earlier in the season she played for several weeks to crowded houses, and the second week of her return engagement she has been equally popular. This theatre, too, will close after to-night's performance, to remain dark except semi-occasionally until the Fall season begins.

The production of The Heart of Chicago at Havlin's this week has been one full of realism and big audiences have attended. Several realistic mechanical effects have been introduced that have never been seen here before. Taken all in all, the melodrama has proved very interesting. Commencing with to-morrow afternoon's performance, McKee Rankin will be seen in True to Life.

The French Folly company, an organization giving vaudeville and burlesque, has been holding the boards at the Standard this week to fine audiences and the programme has been replete with interest. To-morrow afternoon Sam T. Jack's Tenderloin company will begin an engagement.

This week Colonel Hopkins at his Hopkins Grand Opera House is giving Men and Women, which the stock company is playing in its usual clever manner. Helene Mora, the woman baritone, heads the vaudeville list. Among the other pleasing entertainers are Grace Hazard, a pretty St. Louis girl, and a strong list of lesser lights.

Commencing to-morrow the comedy success, presented by special permission of Augustin Daly, A Night Off, will be given by the stock company, and the vaudeville attractions will be Johnstone Bennett and S. Miller Kent; Waterbury Bros. and Terry: Charles V. Seamon; Von Prittwitz Palm, and Essie Stana.

Milton and Dolly Nobles made their first appearance in vaudeville in St. Louis at the Hagan this week and scored a great hit. Their sketch is Bilgeville Junction, the lines of which are bright and full of fun; there is also a song by Miss Nobles. The Stewart Sisters were another feature in their "tough turn." The attendance has been large. Commencing Monday, a new programme will be put on. Among the many booked are Pat Reilly, Gardner and Ely, Carrie Scott, Johnson, Davenport, and Lorella, Alice Raymond, The Evanses, James Richmond Glenroy, Matthews and Harris, Drawee, and the Blondells.

News came Monday of the marriage of Manager W. G. Smythe in New York to Miss Sidney Armstrong. His St. Louis friends extend their heartiest congratulations, and your correspondent, who was his schoolmate in days gone by, particularly wishes him happiness.

St. John Lewis, the scenic artist of the Century Theatre, who has been in Chicago for a couple of weeks, was in the city for a few days this week.

Hugh Quarles, the treasurer of the Century Theatre, dislocated an ankle last week in boarding a street car. He is going about with his ankle in a cast.

J. H. Lester, "the Little Giant," the treasurer at Hopkins Grand Opera House, will hold down the box-office at Forest Park Highlands this Summer.

St. Louis it is reported will have another theatre. It will be located on the corner of Sixth and St. Charles Streets and will be conducted as a continuous show house. A lease on the property has been closed, the plans and specifications of the building have been drawn up, the building permit has been issued, contracts have been let, and work will begin by June 1 in order to open in September. The capital for the enterprise will come from the East, and Joseph Morrison, of Philadelphia, represents the Eastern people. The building permit was taken out April 16, with J. B. McElpatrick, of New York, as consulting architect. The building was formerly occupied by a wholesale house. It is five stories high. The theatre will seat 1,800 people. The aisles will be wide, the foyer spacious, and it is expected that the house will hold 2,200 people. The plans call for a stage 75 feet wide by 35 feet deep. The building when remodeled will be fireproof. The cost will be $100,000.

The Broadway Theatre and Museum Annex put on a new bill Monday and an entire change of vaudeville acts and curios.

Councilman Ollie Hagan, manager of the Hagan, who has a watchful eye on matters of interest to St. Louis and the theatrical profession generally, introduced last night in the City Council a bill making it a misdemeanor, subject to a fine and imprisonment, for spitting tobacco upon the floor of any public place of amusement.

Colonel Hopkins will give each of the leading members of his stock company a benefit before the season closes.

The police benefit at Exposition Music Hall will take place next week, beginning Monday.

Ralph Stuart, the leading man of Hopkins' Stock company, will benefit Monday night. Jessaline Rodgers, the leading lady of the company, will have her benefit next Friday, when East Lynne will be given at the matinee and the regular bill in the evening.

Al. H. Field, of the Field and Lewis Vaudeville company of San Francisco, arrived in the city in the early part of the week to marry Belle Stewart, one of the Stewart Sisters now playing at the Hagan.

W. C. HOWLAND.

CHICAGO.

"Biff" Hall's Characteristic Chronicle of Matters Theatrical in the Western Metropolis.

(*Special to The Mirror.*)

CHICAGO, April 24.

Our most inviting prospect for the approaching week, in a theatrical way, is the appearance of that old Chicago favorite, John Drew, at Hooley's, in his latest success, Rosemary, which we have not yet seen here, but of which we have heard a great deal of praise. Mr. Drew comes to the popular Chicago playhouse next Monday evening with a letter of introduction for his new play which is signed by all of the cities of your magnificent East, to whom we of the West bow down—unless they try to prop up an awful theatrical disaster, as they sometimes do. Then we take an equally magnificent fall out of the rank counterfeit they try to pass upon us. But we know Mr. Drew here and believe in him. His work always has the ring and gleam of gold, and he invariably has a fine company with him. We are anxious to welcome Maud Adams, Harry Harwood, Arthur Byson, and that most fascinating young beauty, Ethel Barrymore, who to me is the stage beauty of the century. (That's a pretty strong one for an old married man to take a chance on, but he can do it when his own wife agrees with him, as mine does.) Well, anyhow, as Bobby Gaylor says, we will all be there Monday night to welcome Sidney's brother and wish him well. The engagement is for two weeks.

The April dinner of the Forty Club takes place at the Wellington next Tuesday evening. Among the club guests will be John Drew, Arthur Byron, Harry Harwood, Graham Henderson, Mark Smith, Thomas Q. Seabrooke, George H. Broadhurst and others.

At the Columbia that tuneful musical comedy, The Geisha, has made a wonderful hit, and the business has been very gratifying. Next week is the third and last week of the engagement, and Margaret Mather will follow in Cymbeline, which, I am told, has made a sensation in Milwaukee.

The annual benefit for that splendid charity, the Actors' Fund of America, filled McVicker's last Thursday with a fine audience, which enjoyed a rich programme contributed to by John Hare, who gave, for the first time here, A Quiet Rubber, and by Mr. Seabrooke, The Geisha people, The Lilliputians and many of the vaudeville people in town.

When Walter Williams, The White Seal man, returned from a flying trip to St. Louis the other day he brought with him a story new to me, which I think would bear repetition here. It was of a bright, affable young man of that town who had but one failing—he was what is called "a tight proposition." That is, he would sip all day and never purchase. Well, one Saturday a friend, a traveling man, returned to St. Louis from a trip, and in the course of the conversation he asked after the tight proposition. It was conveyed to him that the young man was dead and buried. The party recited all his virtues and resolved to go out the next day in a body and for old time's sake strew flowers on his grave. Well, they went out to the cemetery, hunted up the grave, and found upon the tombstone the simple but eloquent inscription: "This is on me."

The third and last week of the bright little Lilliputians begins to-morrow night at McVicker's. The Merry Tramps has proven one of the best vehicles these small chaps have yet had. They have enjoyed a large business.

At the Columbian Theatre to-morrow night the local advertising agents of the theatres will have their annual benefit and will offer a great bill. The sale is already very large. Haight, of McVicker's, and Russell, of the Columbian, are in charge.

Mabel R. Haines, who was Mrs. George Beane, was awarded a verdict of $10,000 damages by a Federal Court jury here the other day for injuries sustained by the falling of a folding bed in a Michigan Avenue hotel. The accident occurred when Miss Haines was dancing here in A Milk White Flag in 1894.

Eduard Freiberger, secretary of the Forty Club and a member of the *Inter-Ocean* staff, is engaged on a history of the Chicago stage, to be published this Fall by the Dunlap Society, of New York City. He is on the hunt for all data on the subject.

Mr. Seabrooke is still at the Grand, and has made a success in Broadhurst's comedy, The Speculator. He has contracted with Mr. Broadhurst for five years and will soon go to Detroit to rehearse a new comedy by this author. It is called What Happened to Jones, and Charles Coote will be in the cast. The first production will be at the Grand, here, on May 30.

Not long ago a well-known manager sent a railroad friend a check in payment for railroad fares. The man of tickets wrote back that he had paid him $3.50 too much. "You know what to do with it," the manager telegraphed him. The next day he received a wire from the railroad man. It read: "All right; you owe me $1.50."

Too Much Johnson is the attraction now at the Lincoln. It will be followed to-morrow by In the Name of the Czar.

Manager Barry has put the Cinematograph in as an extra attraction at the Alhambra, where McKee Rankin and Nance O'Neill have been doing well in True to Life. To-morrow they will be followed by Joseph J. Dowling and Myra L. Davis.

The stock company at Hopkins' has recalled old times by presenting Uncle Tom's Cabin this week. To-morrow 7-20-8 will be put on.

My friend Gerald Griffin, of the Five Castilians, wires me from New York that they have made a hit in A Game of Wits, by Edwin Owings Towne, of this city, at Keith's. I am glad of this, as I advised Bob Grau that they were well worth booking.

Until one night recently I never could imagine that a stately dignity could ever be a part of that commonplace operation known as "rushing the growler," but I was undeceived by my old friend, Horace Vinton. About 9 P.M. I was standing on a Wabash Avenue corner when I witnessed the magnificent Horace emerge from a tall building, and walk, with stately tread, across the street. In his hand was a tin pail of a capacity of some three gallons. He disappeared in a place with a red light over the door, and soon came out and retraced his steps, leaving a wake of froth. It was as if a Brutus was "chasing the duck." I wonder how much it cost to have that vessel filled?

I do admire real nerve. The other day Arthur Cambridge handed me a little pamphlet adressed to me, in his care, with "compliments of Alex Byers." It is "A Treatise on the United States Copyright Laws," published by "the Chicago Manuscript Co.," Byers' concern, and on the last page is an "ad." announcing "Plays for sale."

Someone has sent me the bill of a liveryman at Belleville. The two items charged are as follows: "Feb. 16. To drawing actors from depot, $1.50; Feb. 17, return of same to depot, $1." Can you tie it?

Your correspondent in Elyria, O., sends me clipping about a Wheeling judge before whom an actor named Knott, charged with drunkenness, appeared. "I find this man Knott guilty," said the judge: yet he fined him a five spot. It reminds me of a colored man named Knight, who was before me on a charge of disorderly conduct. I fined him five because there was a sound of revelry by Knight. That makes it horse and horse. Regards to Willie Collier, the boy actor.

I have from Lew Hutchinson, treasurer of the Milwaukee Academy of Music, a unique hotel envelope from Centralia, Mo. E. L. Shea is put down as manager, and the "underline" is "Clay Threlkeld, Day Porter." He must have an interest.

We are getting our first touch of Spring. Will you have a little sarsaparilla?

"BIFF" HALL.

THE DIVORCONS MATINEE.

Frederic De Belleville, who had engaged passage to Europe and intended to sail on May 1, has deferred his trip one week in order to take part with Mrs. Fiske in the performance of Divorçons at the Fifth Avenue Theatre on May 4 for the benefit of the Maternity Free Bed Fund of the Hahnemann Hospital. Mr. De Belleville will play Des Prunelles to the Cyprienne of Mrs. Fiske. Others in the cast will be Max Freeman, Alfred Hickman, John Jack, Wilfrid North, George Trader, W. E. Butterfield, Marian Abbott, Harriett Sterling and Bijou Fernandez.

OWNERSHIP OF A PLAY.

Says Aubrey Mittenthal: "In THE MIRROR of April 10 I read an item to the effect that Alice E. Ives is the owner of The Great Brooklyn Handicap. I wish to say that she is the author simply. I am the sole owner of that play."

Miss Ives makes a different claim. She says that Mr. Mittenthal did not pay royalties on The Great Brooklyn Handicap; that she obtained a judgment against him; which she has been unable to collect; that through breach of their agreement the manager forfeited the rights he had under his contract to present the play and that it has reverted to her.

THE DEATH OF BILLY BIRCH.

Billy Birch, the famous "King of Negro Minstrels," died last Tuesday afternoon at his home in Seventh Avenue, this city. Repeated paralytic strokes and Bright's disease brought about the end of a career notable not alone for unlimited honors upon the stage, but for a life of such unselfishness and generosity that Billy Birch was said never to have turned a deaf ear to a cry for charity. About two months ago Mr. Birch was stricken with paralysis while walking in the street. A blundering policeman, concluding that the veteran actor was intoxicated, arrested him and he was confined for the night in a cell. In the morning he was taken home murmuring the magistrate's words: "You are discharged. You've made many of us laugh in your time, Billy!" From the ignominy of this false arrest Mr. Birch never recovered. A few weeks before his death the old-time minstrel was taken ill at a meeting of the Elks and was carried to his home, where he grew weaker day by day until death came. He scarcely recognized his loving wife and the sorrowing friends who were beside him in his last hours.

Billy Birch was born in 1831 at New Hartford, N. Y., and his first appearance on the stage was in an amateur minstrel entertainment when he was only thirteen years of age. Two years later he opened as a "bones" with Raymond's Minstrel Company at Stafford, Conn., and in two more years made his New York debut as a member of John Campbell's Minstrels, playing in a little hall in Grand Street, near the East River. A tour of New Jersey with Dave Campbell preceded engagements in Philadelphia at the Sansom Street and Chestnut Street Theatres. At the house last named the famous old Virginia Serenaders, the first regularly organized minstrel combination, came into being. The Serenaders, headed by Billy Birch and Dave Campbell, toured the South until Mr. Birch returned to this city to join the Fellows company at 444 Broadway. In 1852 he and Sam Wells, of Wells' Minstrels, established a successful organization at Cincinnati, whence Mr. Birch came back to New York in 1854 to share honors with George Christy at the two music halls, 444 and 492 Broadway. In 1855 Sliter, Wells and Birch's Minstrels went to California and returned with a profit of quite $100,000. Mr. Birch went again to the Pacific Coast in 1857, making much money and saving it. He was married at San Francisco on August 19, 1857, and the honeymoon was a sea trip on a Norwegian bark bound for New York. The bark was wrecked off the Virginia coast and the minstrel landed penniless on the shore of the Old Dominion, his savings having gone to the bottom of the Atlantic. Arriving in New York, Mr. Birch formed a partnership with Wambold, Backus and Bernard, and they opened their successful old house at 585 Broadway, afterward removing to the San Francisco Minstrels' Opera House in Broadway near Twenty-ninth Street, since known as Herrmann's, the Gaiety and the Savoy. It is said that the partners in those days kept no books, but met in the box-office after each performance, set aside a sum sufficient to pay bills and house expenses, and then divided the balance, each carrying away his share in his pocket. The profits of the partners during the twenty years of their association are believed to have been not less than a million dollars. In later years, after the discontinuance of the San Francisco Minstrels, Mr. Birch lost nearly all his wealth through unfortunate speculation. "I was in the black face business as funny man from 1844 to 1884," he used to say, "and, although I was never cut out for a humorous role, I made money. In later years, when I took up the calling of a financier, for which I was really born, they broke me."

The funeral was held at the rooms of the Elks last Friday.

SUNDAY CONCERT AT THE BROADWAY.

Among the attractions announced for last Sunday evening was a concert of especial interest at the Broadway Theatre, under management of George Floyd. Those billed to appear were Jessie Bartlett Davis, Alice Nielson, Henry Clay Barnabee, George Fawcett, Marie Halton, Mary Norman, R. J. Jose, Al. H. Wilson, Blanca Benedetto, Lillian Lamson, Gordon and Lick, and Leslie and Lovering.

MADAME MODJESKA IMPROVED.

Madame Modjeska, according to advices from Count Bozenta, is at her California ranch, greatly improved in health. She expects, if unable to play the whole of next season, to appear for a week or two weeks at a time, resting between engagements.

OBITUARY.

Mrs. Mary Jarbeau, mother of Vernona Jarbeau, died at her home in this city on April 20.

Hart Prince, father of Charles H. Prince of A Bunch of Keys, died on April 16, at Washington, D. C., aged seventy five years.

Joseph Clancy, a variety performer, died in this city on April 20, of consumption.

Mrs. George S. Fuller, wife of a prominent theatrical man and journalist of Louisville, died recently in this city.

Major R. M. Grubbs, United States Commissioner at Atoka, and father of Fannie Bernard-Leighton (Mrs. Harry Leighton) and the late Maude Stuart, died at Sherman, Tex., on April 21. Major Grubbs had many friends in the profession.

McJimsey, Vincennes, Ind., booking '97-'98.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter page, $20; Half-page, $75; One page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 7 P. M.

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NEW YORK, - - - - - MAY 1, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

AMERICAN—Two Little Vagrants.
BROADWAY—Wizard of the Nile, 8:15 P. M.
EMPIRE—Under the Red Robe, 8:20 P. M.
FIFTH AVENUE—Mrs. Fiske, 8:15 P. M.
FOURTEENTH STREET—Sweet Inniscarra.
GARRICK—Never Again, 8:15 P. M.
GRAND OPERA HOUSE—The Heart of Maryland.
GARDEN—Dr. Belgraff.
HAMMERSTEIN'S OLYMPIA—Vaudeville.
HERALD SQUARE—The Girl from Paris.
HOYT'S—The Man from Mexico, 8:20 P. M.
KEITH'S UNION SQUARE—Vaudeville.
KOSTER AND BIAL'S—Vaudeville, 8:15 P. M.
LYCEUM—The Mysterious Mr. Bugle, 8:30 P. M.
KNICKERBOCKER—The Serenade, 8 P. M.
MURRAY HILL—Two Orphans.
PLEASURE PALACE—Vaudeville and Farce.
PROCTOR'S 23d STREET—Vaudeville.
STAR—Land of the Living.
TONY PASTOR'S—Vaudeville.
WALLACK'S—Miss Manhattan.
WEBER AND FIELDS'—Vaudeville.

BROOKLYN.

AMPHION—Hi Henry's Minstrels.
COLUMBIA—Brian Boru.
COL. SINN'S MONTAUK—E. H. Sothern.
PARK—Pharaoh's Daughters.

THE THORNY PATH.

A French dramatist has confided to a friend his experience in reading a play before the committee of the Comédie-Française, and the ordeal was so interesting that the dramatist's friend has confided it to a newspaper.

The author, as the story goes, was ushered into a little waiting-room, and there sat motionless with his MS. under his arm, growing more and more nervous as the dreaded hour drew near. Actors and actresses passing the waiting-room on their way to rehearsal cast curious glances at the miserable looking creature and whispered his business to each other. As nine times out of ten the play is refused, the artists shun the author, especially if he be a friend. At last a gentleman dressed in black enters and takes him into Jules Claretie's private room. In a polite little speech the general manager tells the author that he had better be prepared for the worst. "We receive," he says, "so many plays that you must not be surprised if you are not accepted. But don't be down-hearted. If what you bring us is something after the style of Corneille, Moliere, or even Augier, you will stand a pretty fair chance of being played."

Encouraged by this association of names, the author goes to the reading-room with M. Claretie. The apartment is rich in relics of the theatre. The author places his MS. on a small desk, which holds also a little tray with a jug of water, a tumbler, and a small bottle of cognac. M. Claretie sits next to the trembling dramatist, and the members of the committee are formidably grouped about. They are Mounet Sully, Worms, De Ferandy, Leloir, Le Bargy, Silvain, Prudhon, Boucher, and Baillot, all sociétaires. While the author reads, M. Claretie, with arms folded, looks at him steadily. The others play with their pencils, and now and then make *sotto voce* remarks to each other. Otherwise their silence is unnerving. The committee look bored. They take to drawing caricatures and scribbling. Between the acts the nervous author gains a little courage from the cognac. After the reading he is led to a private room, where he waits alone while the committee vote on his play. Sometimes they ballot, at other times they signify their decision by a showing of hands. M. Claretie returns to find the author in a state of collapse. His work is rejected, and with an expression of pity and a silent clasp of the hand his executioner leaves him.

It is, perhaps, no wonder that the library of the Comédie-Française contains no modern works "after the style of Corneille or Moliere."

"THE MIRROR'S" GROWTH.

The Mirror, appropriately to the season of natural rejuvenation, this week greets its readers in a new typographical dress. It will be none the less welcome for its brighter appearance, and will continue to strive to please its old friends, and add to the number of its admirers and supporters as the representative organ of the theatrical profession in America.

The growth of The Mirror during the past five years has been notable in every way. To-day it has the largest dramatic circulation in the world, and it is read regularly by more non professional persons than any journal devoted to a profession in this country. Its advertising columns, from week to week, index the enterprises of the American theatre; its pages of record are more complete than those of any other newspaper of its kind published, and that it interests as well as informs is shown by the constantly growing extent and character of its circulation.

The development of the business of The Mirror has made necessary several important changes in the method of its production, and some of these changes are evident to the reader this week. Every facility employed in the making and publication of the paper has been expanded and enlarged, owing to the pressure of development, and from time to time hereafter the results of these improvements will be made manifest in various attractive ways to the admirers and patrons of The Mirror, who have been instrumental in placing this journal where it stands to-day, at the head of dramatic publications.

SHAKESPEARE.

William Shakespeare was baptized on April 25, 1564. There is no record of his birth, but April 23 of that year has been fixed upon as the probable date. Shakespeare died on April 23, 1616, at the age of fifty-two years. Friday last was the two hundred and eighty-first anniversary of that event.

The only formal memorial celebration of the supposed birthday of the poet noted among the English-speaking people is that at Stratford-on-Avon, where on last Friday the seldom-acted play of Henry V. was performed in the Memorial Theatre. Sir Walter Besant recently suggested that the natal day of Shakespeare should be regularly celebrated by the Anglo-Saxon race. In an interview in the London *Chronicle* on the subject, he called attention to the sentimental patriotism manifested in America on the Fourth of July and on Thanksgiving day, and said that these celebrations were analogous to what he believed should be expressed by people throughout the British Empire on the day of Shakespeare. The London *Stage*, commenting on Sir Walter's suggestion, said that the proposed Shakespeare day has its prototype in the annual festival at Stratford, but the *Stage* indorsed the idea of a broader memorial recognition, and deplored the fact that the master of literature would have no representation on the London stage on the day which should mark his memory.

Every lover of Shakespeare and the theatre—of which he has been and is the dominating spirit and the highest exemplar—will endorse any plan to formally honor his memory. But even if no universal ceremonial shall ever be inaugurated, there still will be paid for all time a silent tribute in all lands where literature has a place and poetry form to this imperishable name.

An interior newspaper notes with condemnation a habit of some vaudeville performers that is still popularly practiced in the smaller towns, but which is now discouraged in the larger places. It is the guying of persons prominent in audiences by reason of local fame or oddity of personal appearance. Performers who lack art or ability, but possess unlimited assurance, eke out their mediocre acts by making game of those they are presumed to entertain. The vaudeville has developed to a dignity that should make such practices anywhere ground for the expulsion of those guilty of them from the theatre.

There remains but a short period of the regular theatrical season, but the plans of vaudeville managers contemplate all-Summer performances, as they did last year. This phase of entertainment is continuous in more senses than one.

PERSONALS.

Sampson.—William Sampson will retire from Augustin Daly's company, with which he has been connected for seven years as character comedian, often playing in the second company several of the late James Lewis' roles. His latest hit, the Chinaman in The Geisha, is well remembered.

Morris.—Felix Morris' contract with Daniel Frohman had a second season to run, but Mr. Morris, it is said, has consented to cancel it in consideration of a sum of money paid by the manager.

Irish.—Annie Irish will spend the Summer in England.

Le Moyne.—W. J. Le Moyne has been engaged for a Summer stock season in Washington. He will play several of the parts in which he was notably successful when a member of the Lyceum company.

Stoddard.—Lorimer Stoddard has a part in Pharaoh's Daughters, which is produced this week at the Park in Brooklyn.

Klein.—Mr. and Mrs. Charles Klein sailed for England on Saturday.

Walsh.—Blanche Walsh while cycling in Boston last week collided with a careless wheelman and narowly escaped serious injuries. She was able to appear as usual in Secret Service.

Jeffreys-Wood.—Douglas Jeffreys-Wood, the sixteen year old son of Mrs. Ida Jeffreys-Goodfriend, was successfully operated upon for appendicitis at Dr. Bull's private hospital recently. Afterward complications of acute bronchitis set in, and for several days the boy's life was despaired of. He is now doing well, and will probably be able to leave the hospital in the course of two or three weeks.

Sothern.—E. H. Sothern will soon present at Philadelphia a new comedy, which, if successful, will be seen in this city in the Autumn at the Lyceum. Daniel Frohman will not sail for Europe until after the trial of the new play.

Frohman.—Charles Frohman sailed for Europe last Wednesday on the *New York*. He was accompanied by Charles B. Dillingham, who will see that the English newspapers know in advance something about Secret Service and Never Again.

Rich.—Isaac B. Rich, who has recovered from an attack of influenza, has gone to Philadelphia to see The Good Mr. Best presented in that city.

De Belleville.—Frederic de Belleville will go abroad next month. He is engaged to play the leading part next season with Julia Arthur in the dramatization of Mrs. Burnett's novel, "A Lady of Quality."

Dean.—The name of Julia Dean, famous in other days, is likely to be revived contemporaneously by a young and talented niece of the celebrated actress, who has come to New York to seek an engagement. Miss Dean has had valuable experience as a member of a stock company at Salt Lake City, her home, where she acted a number of parts successfully.

Rigl.—Emily Rigl played a negro dialect part in Pudd'nhead Wilson this season, closing the engagement on Saturday night. The facility with which she acquired the genuine darkey speech astonished those who are familar with her foreign accent.

O'Neill.—James O'Neill contemplates a revival of The Dead Heart next season.

Dodson.—J. E. Dodson will sail for Europe on May 29. He will return in the Autumn to rejoin the Empire Theatre stock company.

Rockman.—During Sarah Bernhardt's last tour in this country she engaged Ray Rockman, an American girl, to join her company at the Renaissance. She adopted the stage name of Mlle. Reina and appeared in small parts, meanwhile studying zealously in order to remove even the trace of a foreign accent, which is *caviare* to the Parisians. In Snobs, M. Guiches' new play, she was cast for the small part of the Duchess of Liverpool, and she played it so cleverly that every critic commended her work. The *Figaro* says that the surprise and hit of the cast was made by Mlle. Reina. Bernhardt is delighted with her protegée's achievement and she will give her a strong part in a new play to be produced during Sarah's London season.

Bulkeley.—Fanny Bulkeley has declined an offer from Augustin Daly for his English tour. Miss Bulkeley will retire from the stage after her marriage in June.

Bigelow.—Charles A. Bigelow was ill last Thursday and his part in The Girl from Paris was played by Frank Smithson.

TO MRS. FISKE AS TESS.

Were there some pale and pensive nymph of tears
  Who wandered lonely through a lonely grot,
Pausing anon to glance at vanished years,
  Grown sad with joy too dear to be forgot,
Then might I dream you were her chosen friend,
  And that from her you learned the magic tone
Of love and sorrow—love that knows no end,
  Sorrow that smiles at hope, since hope has flown:
Then might I cease to marvel whence you caught
  That deep tranquillity of mute despair,
When torture crowds the brain with phantom thought,
  And madness crowns the ghastly brow of care—
So light, so firm, so strong, so sure your touch:
  Your less than little's more than others' much.

A. E. Lancaster.

New York, April 18, 1897.

QUESTIONS ANSWERED.

No Replies by Mail.

Sefton Morgan, Negaunee, Mich.: The company you refer to must be pirating the five plays you mention, as they cannot be leased by a repertoire company.

O. M. K., Tiffin, O.: 1. Shore Acres is not published. 2. You had better communicate with James A. Herne, care of Shore Acres company, as per route in the "Dates Ahead" column.

R. D., Omaha, Neb.: Margaret Mather's route is in the "Dates Ahead" column. You had better communicate with Miss Mather herself in regard to the prize she offered for a suitable play. She has not made any announcement to the effect that she had found the play, or that the competition is closed.

Frank F. Carpenter, Chicago, Ill.: John J. McNally was born in Charlestown in 1854, and was educated in Boston, graduating from the High School in 1872. He began to study law at the Harvard Law School, but soon drifted into journalism. In 1877 he became dramatic critic of the Boston *Times*, and subsequently was made editor of that paper. His first dramatic work was Revels, a burlesque of which he wrote the text, and to which Dexter Smith contributed the music. After traveling for several years with Edward E. Rice and Annie Pixley, he returned to Boston and became editor of the *Daily Star*, leaving that position to become dramatic editor of the Boston *Herald*. After writing Revels he rewrote Horrors, The Babes in the Wood, and a new version of Evangeline. After that he wrote Home Rule, Upside Down, Army Tactics, Irish Heads and German Hearts, A Sharp Tack, Turned Down, Little Lord McElroy, Boys and Girls, A Straight Tip, A Country Sport, A Mad Bargain, Rapid Delivery, Little Phyllis, A Night Clerk, The Widow Jones, A Good Thing, Courted Into Court and The Good Mr. Best.

Inquirer, New York city: Richard F. Carroll was born in Boston, Mass., on Oct. 27, 1864, and made his first stage appearance at the age of five. In conjunction with his father, R. M. Carroll, and his brothers, known as the Carroll Family, he appeared at most of the principal vaudeville theatres of this country from 1870-76. In 1880 he replaced Alfred Hanlon in Voyage en Suisse, and remained four years with the company. He was subsequently a member of the Union Square stock company, and during season 1886-87 was with Lydia Thompson and Patti Rosa. Then he joined David Henderson's Burlesque company to play in The Arabian Nights. From 1887-89 he was the singing comedian at the New York Casino. In 1889 he supported Marie Tempest in The Red Huzzar at Palmer's Theatre, New York. Season of 1889-91 he was with Pauline Hall, appearing in Amorita and Erminie. The following season he played the Duke in The Fencing Master, and played the role of Dugald MacWheeble in Rob Roy, season of 1893-94. This season he played in Brian Boru, and is now starring in his own comic opera, Kismet, for which Gustave Kerker supplied the music.

Nat D. Jones, Philadelphia, Pa.: In 1880 The Dramatic Mirror began to urge the necessity of a fund for actors, and advocated the proposition persistently. The views of the principal actors and managers, as expressed through a long series of interviews in its columns, were found to be heartily in accord with the project. A. M Palmer, then manager of the Union Square Theatre, was the most prominent and enthusiastic supporter of the movement. To his personal efforts, in conjunction with The Mirror, was due the ultimate establishment and organization of the fund. In the issue of Feb. 14, 1880, The Mirror launched the first editorial on the subject, in which it was suggested that the managers throughout the country agree to raise a sinking fund by giving one benefit a year at each theatre, and to vote some such practical and responsible New York manager as Lester Wallack, A. M. Palmer, or J. H. Haverly into office for a year as custodian or treasurer of the fund, with a strong committee of the leading managers of the country to meet in New York every Summer to supervise and audit the accounts. On March 6 The Mirror announced that after St. Patrick's Day it would begin to arrange for a series of benefits to organize "The Theatrical Relief Fund." On March 13 appeared a long editorial plea headed "The Actor's Relief Fund," and in the subsequent issue of March 20 the prospective organization was first called by its present title "The Actors' Fund." The movement was agitated week after week by The Mirror, until the entire profession was aroused to the necessity of taking active steps to establish the much needed charity. On March 12, 1882, a meeting of the managers of New York and Brooklyn was held at the Morton House to discuss a plan of organization, and on June 8 of the same year the Actors' Fund of America was legally incorporated, fifty-seven leading managers comprising the list of incorporators. On July 15 Lester Wallack was chosen President; A. M. Palmer, Vice-President; Daniel Frohman, Secretary, and Theodore Moss, Treasurer. In 1884 H. C. Miner succeeded Lester Wallack as President, and the year following A. M. Palmer became President of the Actors' Fund of America, an office to which he has been re-elected annually ever since. In Feb., 1894, Mr Palmer compiled and published "The Actors' Fund Association of America," which contains a brief history of the foundation of the fund, together with the annual reports of its officers and the proceedings at its annual meetings from 1882 to 1893. The headquarters of the association are at 12 West Twenty-eighth street, New York city.

PLAY TITLES.

Entered at the Office of the Librarian of Congress from March 15 to April 10, 1897.

The Widow McGinty. By Edmond Brussells.
The Freeman Mill Strike. By Bert C. Rawley
The Serenaders. By L. Francis Bishop.
The Ballet Girl. By Adrian Ross.
Clover. By Richard Genee and Brune Zappert.
Prince Methusalem. By Wilder and Delacour
A Romantic Adventure. By Edwin Meyer.
Königstinder. By Ernst Rosmer.
Opera vs. Circus. By A. E. Stafford.
The Ballet Girl. By James T. Tanner.
Miss Manhattan. By George V. Hobart, Ferdinand Puehringer, and Herman Perlet.
A Gentleman Rogue. By Frank Wiesberg.
Flood Tide. By Edward Weitzel and Emma Louise Orcutt.
The Peacock Plume. By A. J. Blethen, Jr.
McSweeney's Jubilee. By A. W. Borden.
The Prince o' Palazzo. By Ed. T. Calmon.
God Bless Victoria. By Clement Scott.
Nanon. By R. Genee.
A Contented Woman. By Charles Hoyt.
A Black Sheep. By Charles Hoyt.
Deutsche-America. By Alexander Jonas.
Donna Diana. By Richard S. Poppen.
The Whims of Marion. By Charles Renauld.
From Gonzales to San Jacinto. By Mrs. I. M. E. Blandin.
The Telephone Girl. By Sir Augustus Harris, A. Sturgess, and F. C. Burnand.
Diamond Dox. By Maud Blanche Hayes.
The Five Barrison Sisters' Extravaganza. By Fred Irwin.
The Substitute. By William O. Bates.
A Foster Maid. By Edward L. Duane.
The Fatal Flower. By Howard Hall.
The O'Tooles. By Eugene Scully.
Aunt Jerusalem. By Jennie Wetmore.

THE USHER.

It is a pity that the spirit of dissension has entered the ranks of the Actors' Society. The oranization has been conducted up to now on dignified and conservative lines, and the names of many of the representative men and women of the American stage are included in its large membership.

In tendering his resignation and calling a meeting of the Society to act upon it President John Malone adopted the speediest method of bringing matters to a head and of ascertaining to what extent disaffection and mischief threaten the Society's future. He seems to have taken the best course to bring his critics and detractors out of cover and into the open.

Whatever may be the outcome of Mr. Malone's action I hope that the Society's best interests will be served and that disloyalty will be extirpated. It has more than one useful object to accomplish and in these days of strange theatrical evolution there is every reason why it should hold fast to its avowed principles of mutual helpfulness.

THE MIRROR'S suggestion that our managers should make an effort to secure a law to prohibit theatre-ticket "scalping" came too late, perhaps, for decisive action before the adjournment of the State legislature.

But the seed has not fallen on barren ground, for several managers, including Mr. Miner, have expressed their intention to take the question up next Winter and use their best endeavors to push through a measure that will put an end to the enormous traffic in complimentary tickets and lithograph passes.

Meantime, a permanent New York managers' association ought to be formed to take up this and similar matters. An organization could be effected easily, with purposes broad enough to convince the most fearsome of managers that he would lose nothing and gain much through their pursuit.

Colonel Sinn is at the head of a big benefit for his confrère, Edwin Knowles, to take place at the Montauk Theatre in Brooklyn on May 13.

Mr. Knowles will cease to be a Brooklyn manager at the close of this season, both the Park and the Amphion theatres passing into other hands.

Since the day that he gave up acting, Mr. Knowles has been in management in the city across the bridge; until the death of Colonel Morris he was associated with that redoubtable warrior in the conduct of the Grand Opera House, and afterward with the Columbia and the houses named in the preceding paragraph.

With Brooklynites Mr. Knowles enjoys popularity, and among the profession he is held in high esteem. It is pleasant to find Colonel Sinn, who has long been engaged in friendly rivalry, taking the lead in tendering a testimonial to his erst competitor.

May this benefit for a good man, seasoned with the Colonel's kindliness, be a veritable bumper!

Mr. Palmer spent a portion of last week preparing the answer to the complaint in Theodore Moss' suit to recover $24,085.

"I do not intend to try my case in the newspapers," said Mr. Palmer in speaking of the litigation, "although that seems to be Mr. Moss' method. What I have to say will be said in my answer."

It is more than probable that the answer will throw quite a new light on the Moss-Palmer controversy.

Al. Hayman will sail by the *Paris* next Wednesday. His stay abroad will be brief, as he has made arrangements to return to New York early in July.

During this absence Mr. Hayman, who has had a busy campaign the past season, intends to put aside completely syndicate and other cares and devote himself to rest and recreation.

He will go to Carlsbad, devote himself to the *regimen* of waters, baths, massage and exercise, and he expects to come back like a giant refreshed.

The Ellsworth anti-portrait bill was killed very properly by the Assembly on Thursday. It had passed the Senate, but in the Lower House it met its fate promptly.

The failure of this attempt to protect corrupt politicians from caricature proves that asininity was not wholly supreme during the late session.

Had the Ellsworth bill become a law it would have been a source of injury to the interests of the dramatic profession, as its effect would have been to restrict portraiture in the daily press.

The benefit for Kitty Abbey netted a handsome sum—more than $14,000—but the public that went to the Metropolitan in the expectation of enjoying an unusual farewell programme came away sadly disappointed. Had it not been that New York audiences are proverbially good-natured and that the philanthropic purpose of the enertainment claimed indulgence, the stars of the evening would have received more hisses than applause.

The principal artists made no effort to conceal their indifference. They slighted their work and treated the whole affair as a perfunctory occasion calling for no special exertion to please.

In this instance the vaunted generosity of these foreign money grabbers found characteristic exemplification.

The engagements of actors for next season are surprisingly few.

For one reason or another managers are holding off, with the result that numbers of actors whose services are usually in demand have not yet reached that happy solution of annual doubt which is represented by a substantial contract.

There is no occasion for professional worry on this score, however. The plans of a good many managers are belated, and there will be a clarification of the theatrical atmosphere before the Summer is here.

What becomes of the lithographs? That question is answered, so far as the town of Jackson, Mich., is concerned, by an enterprising member of the local bill-posting firm of Stevenson and Solomon, who writes to the manager of a traveling company in the following strain:

DEAR SIR: I have on hand 5,000 lithographs which I offer at 5 cents for three sheets, 3 cents for two sheets, 1½ cents for one sheet, and 1 cent for one-half sheet. Can you use any of it? Will send 100 samples, assorted, for $1. Respectfully,
W. R. SOLOMON.

It is from such fellows as Mr. Solomon that play pirates get their supplies of window work. It might be a good idea for companies playing small towns to insist upon the bill-posters gathering up and returning lithographs not posted.

EINSTEIN: "Mandelbaum's goming indo der deaydregal peezness."

ZWEISTEIN: "But he failed lasd veek."

EINSTEIN: "Dot's noddings. He pud everydings under cover. He's got his religion in his vife's name."

DRAMATIC SCHOOLS TO UNITE.

The American Academy of Dramatic Arts and the Empire Theatre Dramatic School will be consolidated next season as a national dramatic school to be directed by Franklin Sargent, assisted by Mrs. Adeline Stanhope Wheatcroft. It has been announced that the principal instructors of the present schools will be retained, and that the public exhibitions will be given at the Empire Theatre.

Franklin Sargent in an interview said: "The new college will be called the American Academy of Dramatic Arts, comprising the Empire Theatre Dramatic School and the Lyceum Theatre School of Acting. The Lyceum Theatre School of Acting was the original title when the work started in 1884. Instead of two rival schools we will now have one that we trust will be accepted as a national training school for the stage. Charles and Daniel Frohman and the other managers associated with them are what you might call patrons and promoters of the scheme. They are a power that is of inestimable value in heping the thing along. While these institutions have in the past been conducted as private enterprises, in future the profits are to be funded for the benefit of the college, either as a building fund or for free scholarships. It will be our ultimate aim to accumulate sufficient funds to establish a free institution."

The faculty of the new Academy, beside Mr. Sargent and Mrs. Wheatcroft, will include Eugene W. Presbrey, Fred Williams, May Robson, Eleanor Georgen, Courtenay Thorpe, and Max Figman, with David Belasco as chief advisor and associate director.

JAMES B. GENTRY'S SENTENCE COMMUTED.

The sentence of death by which James B. Gentry was to have been hanged at Harrisburg, Pa., last Thursday, for the murder of Madge Yorke two years ago at Philadelphia, was commuted on the eve of the execution day to imprisonment for life. Friends of the condemned man had striven night and day to bring his case before the Board of Pardons in such form that a stay at least might be secured, and to this end new evidence was introduced in the testimony of two hospital physicians who did not appear at the trial and who swore that Gentry was insane for several days after the murder, one averring that in his opinion "this insanity was the result of the quinine and whiskey taken by Gentry for the grip. His mind was unbalanced and he was not responsible." The Board's decision declares that "had this testimony or testimony of a like character been submitted to the jury at the time of the trial it would have raised in the minds of the jurors so much doubt as possibly to have led to an acquittal." Pleas for clemency were presented by many citizens, sixty-six members of the Philadelphia Common Council, forty State Senators, ninety-two Representatives, the jurors who tried the case and by the Pennsylvania Prison Society—being the first plea for clemency ever made by this society, now 110 years old. Gentry was much overcome by the news that his life had been saved.

THE CLOSING OF UNDER THE POLAR STAR.

Under the Polar Star closed last Tuesday evening at Fall River, Mass., during a performance, six members of the company refusing to continue with the play. The audience was dismissed and the theatre was closed. The trouble arose from a misunderstanding between players and Manager William A. Brady's business representative concerning payment of salaries for Holy Week. The company returned to this city and held, last Thursday, a consultation with Manager Brady at his office, where it was developed that the trouble had arisen from a mistake. An amicable agreement was reached promptly. Mr. Brady has placed certain members of the Under the Polar Star in his forthcoming production, Annie Laurie.

BURIED IN GREENWOOD.

The body of George Scott, who died at Cincinnati on April 16, has been buried in Greenwood Cemetery, Brooklyn. Mr. Scott left a widow, professionally known as Alice Virtue, and an infant child.

UP TO DATE TALK.

We are a nation of newspapers. Time is near when a novel will be looked upon as a rarity.

Libraries will moulder among curiosities. Books will merely be used as an educational basis.

As the telephone supersedes correspondence, so will the press absorb literature.

We shall get our art, our letters, our science, our stories, our pictures, our news through journalism.

We are becoming intellectually impatient.

We are losing our reverence for ancient ideals. We speak of our Dickens and Thackeray and Bulwer more with affection than enthusiasm. We smile at Pope and Dryden and Milton, and compassionate the classics.

We are making each day speak for itself. We are entering upon an era of sketches, verses, curtain-raisers and short stories.

Although we may not be the favored children of genius, we demand respect for our intelligence, our appreciation, our comprehension of what is best in color scheme, penwork and dramatic effect.

We require variety in our amusements.

The stilted tragedy and heavy melodrama of other days bore us.

The actor of a decade ago must either fall in line or make way for the new *régime*.

Brevity may be the soul of wit, but it is also the body of sorrow.

The sad lesson of life may be taught more deftly in a curtain-raiser than in a drama.

It takes better goods in smaller parcels to please us.

We are anxious to let the dead past bury its dead.

We call a spade a spade, and don't try to dig up the earth with silver spoons. It would take a long time to cultivate the soil by such methods.

We no longer continually institute comparisons, believing that art lives now as pure and undying as ever, with more perfection of detail, and rapidly progressive. Possibly not as finished, but faster, changing light and shade with variations of tone more satisfying to the eye, ear, and intellect.

Unless brightly, sensuously swift, we are voted slow.

Mediocrity, which was once good-naturedly accepted, will be accepted no longer.

We desire the best. We work for it, we want it, and we will have it.

Repeated failures, misfortunes, disappointments must eventually reduce the ranks of incapables.

Sense will in a proper degree replace sympathy.

Managers will put professional pity in their pockets, and see the false economy of cheap actors.

Because the public allows itself to be defrauded is no excuse for theatrical bunco. Continue to abuse the confidence of the people, and they will grow suspicious, while art starves.

There are many in the dramatic profession who would do well in the shoe business, but they have souls above leather.

They decline to go West and grow up with the country. They prefer to concentrate, congregate, or rather herd, upon the Rialto, thinking perhaps that if they desert that sacred spot the world will not know they are actors; whereas, in truth, the world does not admit that knowledge even when they are behind the footlights.

We are no longer patient with fools, unless they be funny fools.

Amusing idiots have their mission as well as æsthetic artists.

Laughter is a tonic, and awakens the appetite for happiness.

Let us be merry while we may, sad when we must, for "Old Time is still a-flying." Let old Prejudice fly with him.

Look your prettiest at life. Don't think of the mistakes you have made, but of the successes you are going to make.

There's always a grain of gold in the rock of Despair. Dig for it. It will pay you.

There isn't any time nowadays to cry over spilt milk. Go for the cow again.

If you are not in luck this year, there's another year trotting right along behind it, quick, too, or you'll get left.

We are not stopping to pick up anybody. Short, sweet, sound, and strong are the watchwords of to-day. March on!

PEARL EYTINGE.

PECULIAR ACCIDENT TO HUBERT LABADIE.

Hubert Labadie, manager-star of the Labadie Faust Company, met with a peculiar accident while appearing at the Cambria Theatre, Johnstown, Pa., last week. In the Brocken scene Mr. Labadie gazes at short range upon a powerful electric light. The glare is always painful to the eyes, but on April 19 the light seems to have been stronger than usual, and it practically paralyzed Mr. Labadie's optic nerve. After the scene he was entirely blind and suffered great pain, which continued to grow worse until his suffering was relieved by injections of morphine. Mr. Labadie's eyes were in bandages all the next day.

WAITE'S COMEDY COMPANY IN NEW YORK.

James R. Waite will bring his famous Comedy Company and Grand Orchestra to the Murray Hill Theatre, in this city, for two weeks, beginning May 3, playing at 10-20-30 cents in the evenings, at 10-20 cents at matinees. Mr. Waite is proud of the record of this company, which has played this season to an average weekly attendance of 16,800 and a total patronage of 571,000 persons in thirty weeks.

C. P. FLOCKTON STRICKEN WHILE ACTING.

C. P. Flockton, of E. H. Sothern's company, was stricken by heart failure while acting in An Enemy to the King at the Harlem Opera House last Thursday evening. The actor became unconscious and was carried from the stage to the Hotel Minot, where he rapidly recovered, resuming his part Friday evening.

A BENEFIT FOR MRS. BISHOP.

Joseph Jefferson and E. H. Sothern are organizing a benefit performance to be given at the Empire Theatre on Friday, May 14, in behalf of the widow of the late Charles B. Bishop, in which they will have the assistance of a number of stars and other prominent attractions. Charles Frohman has donated the use of the Empire Theatre for that purpose.

MARTHA MORTON TO WED.

Martha Morton, the well-known playwright, announced last Thursday her engagement to marry Herman Conheim, an importer, of this city. The wedding will occur early in the Autumn, when the couple will go abroad. Miss Morton will leave this week for the Adirondacks, where she will complete a new play for Charles Frohman.

REFLECTIONS.

Leontine Stanfield, a portrait of whom, by Moses of New Orleans, appears above, is shown as the Widow in Hoyt's A Midnight Bell, a part in which she has made a decided hit this season. Miss Stanfield has just completed a new song, "The Night Cometh," for the well-known baritone and music master, R. Capoul-Cuttriss Ward, of Chicago. It is said to rank with Tosti's "Good-by" and other songs of a like nature. William A. Pond and Company will publish the work at once. Miss Stanfield, who is coming to be known as a writer almost as well as an actress and a dancer, has a clever idea for a sketch and is seeking someone to assist in its materialization. Her plans are yet unsettled for next season.

Paul Menifee has joined Pudd'nhead Wilson to play Chambers.

Harry Knight contemplates a revival of his success, The Athenian, later entitled Nydia, the Blind Slave, at Boston next season.

Emmina Italia, soubrette of Joseph Murphy's company, will retire at the end of this her third season with Mr. Murphy, to join her husband, Charles H. Stewart, and Carolyn Elberts in a sketch written especially for them.

Charles Cowles, who has been ill for three months at his home in Brooklyn, has quite recovered his health. Mr. Cowles' tour in his play, A Country Merchant, was brought to an abrupt close early in the season by an accident to his foot.

Fay Brothers and Horsford, of Lowell, Mass., proprietors of a New England circuit, have leased the new Portland, Me., Opera House.

The Metropolitan Opera House company of Wheeling, W. Va., will erect in that city a handsome new $60,000 theatre to seat 1,650 persons and to accommodate with standing room 3,200. The incorporators are W. A. Wilson, Alfred Paull, C. F. Dickinson, and Frank G. Campbell.

Richard Howell, editor of the Bridgeport, Conn., *Sunday Herald*, and Esther Winship, professionally known as Clara Laurence, for three seasons leading lady with Rice and Barton, were married at Bridgeport on April 12.

E. J. Carpenter, manager of the Sanford Dodge company, and Ernest Fisher, stage-manager of the company, have purchased the leading restaurant and confectionery shop in Winteset, Iowa, and will leave the company on April 23 to take charge of their new business.

The Ridgway, N. Y., Opera House, under the management of Wagner and Reis, one of the handsomest new theatres in the State, was opened last Tuesday evening by A Texas Steer.

Edmund L. Breese, late leading man of Rhea's company, has been specially engaged for the heavy role in The Pulse of New York.

Bingley Fales has wired that Edward Weitzel's comedy, My Friend Tom, was produced at Detroit last week with great success.

Jessie Mae Hall presented Mark E. Swan's Walker's Ward before a professional audience at Chicago, April 17. The play was well received.

The Minister's Son, a new comedy-drama by W. B. Patton, was successfully produced on April 7, at Girardsville, Pa., by the Macauley-Patton company.

A battle royal between discharged stage hands and their successors at St. Joseph, Mo., on April 15 resulted in a fractured skull and several minor injuries.

Laura Keene's old homestead at Fair Haven, Mass., was burned to the ground on April 18.

The annual convention of the National League of Musicians to be held at Kansas City on May 4 promises to develop a pitched battle between that association and the American Federation of Musicians. Certain local unions have affiliated with both bodies and there may be much trouble to determine their status.

Chas. E. Blaney's A Baggage Check, for two seasons under the sole management of W. S. Butterfield, has cleared $15,000. Mr. Butterfield booked A Boy Wanted this season and has an interest in both of these companies. Next season he will direct the tour of Mr. Blaney's latest success, The Electrician.

The Charles A. Gardner company reached Chicago on April 18 by Michigan Central, really after their curtain should have been up at the Academy of Music matinee. The Caryl Young Transfer company delivered the company and baggage from the depot to the Academy stage in nineteen minutes, saving the matinee. The distance is just two miles.

Samuel Freedman has left the Peter F. Dailey company to take charge of the advance interests of The Nancy Hanks for the balance of the season.

A. Toxen Worm, the well-known business manager for James O'Neill, has sailed for London and Paris to represent William F. Connor, Mr. O'Neill's manager, in business relating to Mr. Connor's mining interests. Mr. Worm is also commissioned to buy plays for Mr. O'Neill.

Starr L. Pixley has closed with Edward Harrigan and joined Buffalo Bill for his second Summer season with the Wild West Show.

Mr. and Mrs. John F. Ward have gone to their Summer home at Speonk, Long Island.

AT THE THEATRES.

Irving Place.—Chic.

Drama in four acts by Alexander von Roberts. Produced April 22.

Dolberg	Max Bira
Jemina Dolberg	Auguste Burmester
Präsident Dolberg	Emil Brüggmann
Wahl	Mathieu Pfeil
Frau Wahl	Wilhelmine Schlüter
Rudolph	Julius Strohl
Lux	Agnes Sorma
v. Rühl	Hubert Reusch
Schmidt	George Le-Bret
Frau Schmidt	Lina Lothar
v. Soltern	Carl Zickner
Frau v. Soltern	Laura Detschy
Lublinsky	Arthur Eggeling

In Chic, which was seen in New York for the first time at the Irving Place Theatre last Thursday night, Agnes Sorma made a more favorable impression than she did in Nora and Liebelei, so far as the exhibition of emotional power is concerned. This was especially apparent in the scene in which Lux has an unexpected meeting with her mother, and which was enacted by Frau Sorma with genuine pathos.

The play itself possesses no particular merit, but it serves to set forth the strong points of Frau Sorma's histrionic equipment to great advantage. Lux is a young girl whose father engaged in illegal financiering and was imprisoned as a swindler. The mother succeeds in withholding from Lux all knowledge of her father's disgrace, and takes her from one watering place to another. Ultimately Lux marries Dolberg, a rich and cultivated gentleman, who takes her to his estate in the country, and, in order to separate her from past associations, insists that the mother shall not visit her daughter for a period of five years. When the mother breaks her promise, Dolberg tells Lux of the family's disgrace, and incidentally intimates that he had married her principally through pity.

Then Lux decides to leave him and cast her lot with her mother. The father, who has just completed his term of imprisonment, takes the family to Monte Carlo. Dolberg, unable to live without Lux, follows her to Monte Carlo, and tells her that he will follow her to the end of the world. The father loses his last penny at the gambling table, and very considerately puts himself out of the way with a pistol shot, while Dolberg holds Lux in his arms at the fall of the curtain.

The supporting company failed to scintillate with any degree of brilliancy when their acting was compared with that of Frau Sorma, but it should be said in justice to the members of Manager Conried's company who appeared on this occasion that the roles allotted them offered very little opportunity for histrionic distinction.

To-night (Tuesday) and Wednesday night Frau Sorma will repeat her impersonation of Nora in The Doll's House, and on Thursday, Friday and Saturday nights she is to appear in Die Versunkene Glocke, a fairy drama by Gerhart Hauptmann. Her farewell performance will take place next Tuesday night, when she is announced to appear in Dorf und Stadt.

At Other Houses.

Owing to the State holiday to-day (Tuesday), set apart for the dedication of the tomb of the late General U. S. Grant in this city, THE MIRROR has been sent to press earlier than is usual, and the reviews of Monday night's events must be deferred until next week. The attractions announced at the various theatres are as follows:

ACADEMY.—The Sporting Duchess will return for a week at the house where it was first seen in New York, the strong cast including Rose Coghlan, J. H. Stoddart, Cora Tanner, Elita Proctor Otis, Harry Lacy and Louis Massen.

AMERICAN.—Two Little Vagrants will continue for another week at this house.

BROADWAY.—Frank Daniels is amusing large audiences as The Wizard of the Nile.

CASINO.—The Wedding Day is still the bill at this house.

COLUMBUS.—Charley's Aunt will be presented this week in all the glory of its wonderful records here and abroad.

DALY'S.—George Edwardes' latest London success, The Circus Girl, will be given this week for the first time in America.

EMPIRE.—Under the Red Robe has been extended beyond May 1, with no limit yet in sight for its run.

FIFTH AVENUE.—Mrs. Fiske in Tess of the D'Urbervilles still draws large audiences.

FOURTEENTH STREET.—Sweet Inniscarra has passed its one-hundredth performance and Chauncey Olcott sings several new songs.

GARRICK.—Never Again is drawing crowded houses to this cosy playhouse.

GRAND.—The Heart of Maryland, with all its charm of warlike ways, will thrill the Westsiders this week.

LYCEUM.—The Mysterious Mr. Bugle has scored a merry success.

HOYT'S.—The Man from Mexico is amusing large audiences, and Willie Collier has made a great hit in the title part.

HARLEM.—Henry Miller in Heartsease will entertain the uptown folk this week.

HERALD SQUARE.—The Girl from Paris shows no sign of wearying in her long career of merriment.

KNICKERBOCKER.—The Bostonians will remain until May 22 in The Serenade.

GARDEN.—Wilton Lackaye will close his season in Dr. Belgraff next Saturday.

PEOPLE'S.—This theatre has closed for the Summer, to re-open in August.

WALLACK'S.—Miss Manhattan is in her second month. A series of special performances was begun last Saturday, when "Maryland night" was celebrated.

OLYMPIA.—The Isle of Gold is the attraction with which the theatre part reopened this week. A strong cast has been secured for the initial metropolitan hearing of this spectacle.

BIJOU.—This house will remain dark during the present week. Next Monday Fanny Rice and her company, after a long jump from Winnipeg, Manitoba, will appear.

MURRAY HILL.—Kate Claxton in The Two Orphans is the week's attraction.

STAR.—The Land of the Living has returned to the city for a week with all its thrilling sensations and a strengthened cast.

THE BROOKLYN THEATRES.

PARK.—Mrs. Edwin Knowles' new play, Pharaoh's Daughters, is the week's bill at the Park Theatre, where it is presented for the first time. The cast includes Mary Shaw, Olive Oliver, Queenie Vassar, Annie Haines, John E. Kellerd, Lorimer Stoddard, Thomas Hunter, Harry Mills, and E. A. Locke.

MONTAUK.—E. H. Sothern will appear all this week in An Enemy to the King.

COLUMBIA.—Brian Boru is the current attraction at this theatre.

BIJOU.—The perennial melodrama, Uncle Tom's Cabin, is announced at the Bijou this week.

GAYETY.—Billy Barry will present this week his new play, John Bradley's Money, for the first time in the Eastern District.

AMPHION.—Hi Henry's Minstrels have moved from the Park for a week.

WHY WE ARE GOING INTO VAUDEVILLE.

Once upon a time an actor of the legitimate, being out of employment, was approached by an agent for the variety business with an offer of an engagement as a "straight" in a variety theatre. The actor with difficulty repressed his rising indignation, but upon reflecting that the salary, although small, would be sufficient to tide him over a very unfortunate season, he very politely accepted the offer.

Not long after this the agent on meeting the actor kindly inquired how he was getting on. "I am neither getting on nor am I going on," answered the actor with an assumption of great dignity. "I have canceled the engagement you procured me. They put on an act in which the leading man had to be kicked off the stage. I was the leading man, and apart from the realistic violence of the rehearsal I consider such work as entirely beneath the dignity of a self-respecting actor. Henceforth I am resolved to live and die only in the legitimate."

Alas! times have changed since this story may have been true, for now some of us are living in the variety business and others are dying in the legitimate.

In speaking of the variety business it is not to be inferred that reference is made to the vaudeville. Oh, no! The term "vaudeville" used to mean a satirical song or burlesque, but to-day it implies a refined and varied entertainment; but when the entertainment although varied is not refined, then——but let us talk about the variety business.

Of all the mixed, complicated and curious things on the earth there is nothing to be compared to the variety theatre; and concommitantly there is nothing in the world more remarkable than a variety actor.

All the way around from the wild and woolly West to the rough-and-tumble districts in our large cities, in smoke choking dens filled with a reeking rabble thirsty for beer and bawdry, up to the gilded music hall where the proprieties must be maintained at any cost, out into the ultra-delicate Wonderland and on again to the continuous show, where all is correct and proper, the variety actor swings an everlasting circle. One week in a palace, the next in worse than a hovel; urged to indecency in one place and heavily fined for indelicacy in another; ever tempted to dissipation by admiring friends or from the very nature of his surroundings, he lives in a world of his own neither a ruffian nor a sot, but as one of the gentlest beings among the sons of men; enduring poverty without complaint and success without vanity, he survives far above his, all too often, debasing environments.

The variety business is malodorous. "It is rank and smells to heaven," but it is not the actor that makes it so, it is the public itself. The actor is a humble servant, the public the patron, and for once the proverb "like master like man" fails of the truth.

The variety manager is as a rule an obdurate and unrelenting task master, yet in all honesty I am bound to say he very seldom fails to pay the stipulated salary for work done, which is more than may be said of many managers in other lines of the show business. I have very little consideration for variety managers, because, perhaps, they have had very little consideration for me; yet I take off my hat in reverential admiration to the manager with a brain, who, having discovered that to-day the dollar is more than ten times harder to get than the dime, knocked at the door of the legitimate theatre and said "Come, my dramatic friend, help me out. Make my business respectable and I will help you out, for the nimble sixpence is better than the slow shilling and eleven dimes are worth more than one dollar. I will not diminish your usual stipend one penny, only come. There shall be no smoke, no beer, nor shall there be anything unclean, so that little girls and big girls, and little boys and big boys from the ages of seven to seventy shall sit and be merry in the clearer air of the refined vaudeville." THESPIS.

JEFFERSON AT THE UNION LEAGUE.

Last Tuesday evening Joseph Jefferson delivered an address to five hundred members of the Union League Club, and after he finished he said he had never had such an inspiring audience. Mr. Jefferson's discourse dealt with the subject of acting and he discussed it from his personal standpoint with admirable skill, his remarks teeming with mellow reminiscence and genial anecdote.

Horace B. Fry, chairman of the Library Committee, introduced the actor in a graceful speech, in the course of which he said:

Our guest is distinguished in several fields. He is famous as an orator, a painter, an author, and an actor. He has as many sides as a diamond—lustrous upon each.

There is one faculty that is common to mankind. It comes to us at our birth and goes out with our latest breath—the faculty of tears.

Whatever checks their saddened flow, or turns their grief into joy, is a precious blessing to man.

Let us therefore imagine among the crowds, the many thousands who have gone, reluctantly perhaps—with heavy hearts to the theatre to witness Rip Van Winkle, or Bob Acres, or Mr. Golightly, or any of that long gallery of our honored friend's creations. Let us imagine how those thousands have been made to forget their trials under the spell of the artist, who could transmute their long drawn sighs into peals of laughter; who could send these heavy hearts home, after the play, happy and hopeful, to forget the seamy and to feel the sunny side of life once more.

After the address a supper was given to Mr. Jefferson at which were present prominent members of the club and several guests. There were capital speeches by General Horace Porter, Chauncey Depew, Brayton Ives, General John S. Wise, Bronson Howard, and C. C. Beaman. Among others present were General Bethune Adams, Henry W. Cannon, Salem H. Wales, William Winter, W. H. Wickham, Harrison Grey Fiske, J. W. Aitkin, Franklin Fyles, John Elderkin, and Joseph Bushnell.

Last Thursday afternoon, Mr. Jefferson addressed the Association of Collegiate Alumnæ and their guests at the residence of Mlle. Veltin in West Seventy-fourth street. At the conclusion of the address, six white-gowned tiny girls presented to the veteran a laurel wreath bound with a broad ribbon bearing the inscription: "Here's to your health and all your family's; may they live long and prosper."

A. M. PALMER TALKS ABOUT CHICAGO.

"What is this rubbish I hear on all sides about Chicago being a dramatic and operatic morgue?" said A. M. Palmer, yesterday. "I have lived in that city all Winter and have been a close observer of affairs in the amusement world during that time; in fact, in all my twenty-five years as a manager I have never had a chance to observe what was going on generally in theatres to the extent that I have been able to do this year. The result of my observation is that Chicago is exactly like New York, Philadelphia, and Boston, and any other great center of population, in its patronage of amusements. The things that are superlatively excellent (or that the public think to be so) are as liberally patronized as ever—in point of fact, some of them better than ever.

"Hooley's Theatre has had an excellent season, I should judge. Mr. Sothern played an enormous engagement there. Mr. Goodwin's profits for four weeks in that house were, to my certain knowledge, more than $12,000. Miss Nethersole played to business that was simply phenomenal, while Mr. William de Hare and others have done excellent business.

"The Grand Opera House, with Anna Held, Francis Wilson, Richard Mansfield, Sol Smith Russell, and all the attractions the people wanted to see, has done a fine business.

"The Columbia, whenever it has had anything of a first-rate order, like Fanny Davenport, or De Wolf Hopper, or the Bostonians, has been packed to the doors.

"And the newest theatre of all, the Great Northern, which had to go on a foraging expedition for its attractions, has done on the whole a fair average business, and if it had not been for the knockdown blow it got in the death of Hermann would be far ahead on its season. Lillian Russell, The Heart of Maryland, A Parlor Match, and The Mandarins did great business, and even the despised Heartsease drew more money in two weeks there than it did in any four weeks in New York.

"McVicker's Theatre has had fine business at times, and like all the others it has been neglected only when it had something on its stage the public did not care for.

"Chicago is, perhaps, oversupplied with cheap theatres—those of the 10, 20 and 30 cent class. I believe there are a full dozen of these houses in the city. With hardly an exception, however, so far as I have been able to learn, they have done extremely well. It has afforded me much pleasure to visit them and to witness the social pleasure that the crowded audiences take in the performances, which are generally good. Of course these houses draw away from what is called the regular theatre whenever the regular theatres have attractions of the second class on their boards. The theatregoer naturally says 'I had better go to the Olympic, or to the Chicago Opera House, or to Hopkins', where I can get something which will enable me to pass away an evening pleasantly, and for which I have to pay only 30 cents, rather than to one of the first-class theatres, where I get a more pretentious but less entertaining show at $1 or $1.50 for a good seat.' But this same theatregoer will readily give up his $1 or $1.50 for Mr. Goodwin, or Mr. Mansfield, or Lillian Russell, or Olga Nethersole, or for any of the stars of the first magnitude or plays of the first order.

"The result of this order of things is, of course, that some stars, combinations and plays that have been given in Chicago this Winter in some of the first-class theatres have done poor business. But if we are honest with ourselves I think we must admit that, from the playgoer's point of view at least, they deserved to do so. A community of playgoers is not to be judged by the way it patronizes the things it does not like, and ought not, perhaps, to like, but by the way it patronizes the things it likes and that it ought to like. Judged in this way, I say emphatically that Chicago is now, as it has ever been since I first knew it twenty-four years ago, a liberal and a discriminating patron of the theatre.

"What about the failure of the opera season? I am glad you asked me that. There has been a lot of hullaballoo raised about the season of the Metropolitan Opera company, at the Auditorium. It seems to me a case in which my friends, Messrs. Grau and Scheoffel, were simply hoisted by their own petard. While it is true that they have always given opera in a splendidly artistic way, and have deserved success from that fact alone, it is also true that they have really succeeded from the ultra-sensational way in which they have conducted it, congregating great and most expensive stars in single casts and making much at all times of their enormous expenditures for artists, and especially magnifying the worth of their prima donnas. All this has been the food on which the public has been fed. Undoubtedly the two most sensational factors in their enterprise were Melba and Eames. These names (especially the former) are as potent in the West as ever Adelina Patti's was, and when they were absent from the roster of the Metropolitan Opera company the sensational element needed to insure great success was absolutely wanting. If a circus is completely jumboized it will not draw without Jumbo; no more will an operatic company draw with the chief sensationalist out of it. The opera is, in this country, a pure matter of speculation, and as long as it is conducted in that way it will have the fate of all speculations—be successful when the conditions which command success are fulfilled, and be unsuccessful when they are not. The undoubted conditions precedent to success in Chicago this year for the opera were the names of Melba and Eames in the casts, and their absence made the season a comparative failure.

"From an art point of view we may be disposed to quarrel with this state of things, but every sensible man knows it will continue until somebody is found with money enough and art persistence enough to educate the public up to the point of admiring in opera and in the drama performances of even excellence regardless of the personnel of the casts.

"But you may be sure," added Mr. Palmer, "that the Chicago public will respond as quickly and as surely as any other to efforts which may be put forth for its entertainment on the lines it has been taught to approve, and to which it is accustomed."

BROOKLYN MAY HAVE A MUSIC HALL.

The Apollo Club, of Brooklyn, may erect a fine hall for high class musical entertainments, with a smaller hall for chamber music, besides rooms for club use and studios. A. A. Low, father of Seth Low, is President of the Apollo Club, and as he is a very rich man the project will probably be carried through. Several sites are being considered.

COMPANIES CLOSING.

A Baggage Check at New York City on May 29.

A Parlor Match at Cleveland on April 24.

The Buckler stock company, at Petersburg, Va., May 1.

The Chimmie Fadden company closed its season at the Star Theatre last Saturday night.

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THE IDEAL FRENCH TONIC.
"Vin Mariani, the Elixir of Life, a veritable fountain of youth, giving vigor, health and energy."
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Art Pamphlets & Fancy Cartons. Avoid Substitutions.
Sent free, if this paper is mentioned,
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MARIANI & CO.,
Paris: 41 Boulevard Haussmann. 52 West 15th St., New York.
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PROFESSIONAL DOINGS.

Frank Karrington has severed all connection with The Land of the Living.

Joe Thayer has closed with A Wild Goose Chase and joined the W. H. Hartigan company at St. John, Mich., for the Summer.

Charles Eisenhut of the Jessie Mae Hall company has sold his giant dog "Dan" to Colonel J. D. Hopkins.

James B. Camp is a candidate for the nomination for City Tax Receiver of Louisville.

William Redmund and Mrs. Thomas Barry in Margaret Mather's production of Cymbeline are receiving unstinted praise from the press of every city played.

Herbert E. Sears on April 19 resumed the part of Brabazon in Sowing the Wind, J. H. Gilmour having been specially engaged for the week at the Grand Opera House.

A special company has been organized to play Shenandoah for a season of three weeks, beginning in Boston on May 3.

Edward L. Breese, who was with Madame Rhea for two seasons, has joined The Pulse of New York company.

Mr. and Mrs. H. Guy Woodward are in town, having closed their season. Mr. Woodward is arranging for a number of well-known plays, which he will present with his company next season.

Anna Held and her manager, F. Ziegfeld, Jr., will sail for Europe in a few weeks.

Bruno S. Huhn gave an enjoyable piano recital last Thursday evening at Steinway Hall, assisted by well-known soloists.

Christie MacLean, late of Bonnie Scotland, has joined The Boys of Kilkenny, a soubrette part having been written in for her.

C. W. Young, of the Empire Theatre, is attending to the interests of the Garden Theatre in place of Charles B. Dillingham, who has gone to England with Charles Frohman.

Charlotte Lambert will play Nerissa and Lady Capulet at the Shakespearean festival this week at Philadelphia.

Arthur Thomas, for ten years with Neil Burgess, has been engaged for The Round of Pleasure next season.

Charles B. Hawkins, Barry O'Neill, Mr. and Mrs. George W. Walters, and Eva Vincent, have been engaged for the revival of Uncle Tom's Cabin at the Star Theatre on May 3. Stephen Fitzpatrick will manage the production.

Nestor Lennon will retire from the stage after next season to study for the priesthood.

Marion P. Clifton will play Madame Frochard in Kate Claxton's production of The Two Orphans at the Murray Hill Theatre this week.

Owing to the serious illness of her mother, Mrs. Emily I. Boswell, Gertrude Boswell did not return to Europe with The Sign of the Cross company.

Paul Gilmore has been posing for the biograph pictures. His burlesque on the theatre hat is now in its third week at Keith's, while Love's Young Dream, another picture in which he is the central figure, continues one of the hits of the biograph list.

SAID TO THE MIRROR.

JAMES O'NEILL: "My season closed on the Saturday before Easter. It covered thirty-two weeks and the profits were considerably larger than the previous season, which lasted thirty-eight weeks. I avoided political opposition last Autumn by playing in Canada and New England, where money was coined. Next season I shall probably add another play to my repertoire. I shall spend the Summer in the mountains with my family. I like my place at New London, but the sea air does not agree with Mrs. O'Neill."

LOUIS F. NETHERSOLE: "We don't know yet where Miss Nethersole will play the London engagement this Summer that will close her connection with her present management. Charles Frohman on his arrival there will arrange for a theatre. Next Autumn my sister will tour in the English provinces until mid-Winter, when she will take a couple of months' needed rest and spend them in some bracing climate. Next Spring she will take a London theatre and make some important productions. The following season she will return to this country, in all probability."

J. J. JAXON—"In my letter of April 7 in THE MIRROR, I may have given a false impression in regard to the relations of Mr. Savage and the Castle Square Opera company. He claims no interest whatever in the Castle Square Opera company of Boston, but he has a proprietary interest in the name Castle Square Opera company, and this I now acknowledge."

CHARLES J. RICHMOAN—"I am leaving New York for a considerable time, playing a tour of both America and England with Mr. Daly's company before again appearing at Mr. Daly's New York theatre. The past season has been a most profitable and pleasing one to me, as I've had the unusual experience of playing Orlando, Charles Courtley, Charles Surface, Benedick, Don Felix, and Ferdinand in New York in one season. Next season will no doubt bring me other opportunities, which I am eagerly looking forward to."

I saw the Seventh Regiment boys recently in The Envoy at the Berkeley Lyceum, and I only wished that the clever libretto by Guy Wetmore Caryll could be published so that we might have a chance to better enjoy its witty lines.

The songs are especially good; much better in fact than most of those heard in the professional burlesques. I most liked "The Vassar Girl," "There Are Others More Cut Up Than You," and "Castles in Spain."

I saw lots of the chappies in the audience that afternoon and they all seemed to enjoy "Billy" Walls' imitation of James T. Powers. If the latter comedian could see his prototype he would not be forced to remark, as Nat Goodwin did once to an imitator, "One of us must be rotten!"

There's a gold brick and sawdust game being played on an unsuspecting public at the Bijou Theatre, which I am quite sure the management and the jolly star know nothing about.

I went there the other day with a friend who had a tired feeing that refused to give way to all the pink pellets in the world. When in doubt I always go to see May Irwin, for she acts as a sort of moral porous plaster and takes away all my blues.

So I brought the moody girl with the tired feeling to the Bijou and bought two nice Queen Anne seats on the aisle. My companion enjoyed the play. I saw her brighten up more and more every minute. Between the acts she told me that she thought the reason she was so morbid was that she had been eating too many Spanish omelets. She said she was going to stop it and cheer up.

Just then a man came down the aisle calling out "all May Irwin's songs and her photograph for ten cents." We thought this was a good thing, so we bought two. Going home we opened the book and found a lot of old songs that have been growing ragged on music racks for the last ten years.

There was "Don't Punch Holes in Mother's Face," and "Those Bells Shall Not Ring Out," but not one of the songs that May Irwin sings in Courted Into Court.

We left the books in the cab, we felt so disappointed. The moody girl's spirits went down to zero again. She said that when you came to think of it, life wasn't really worth living. This is the story of the gentle Bijou bunco.

Henry Dixey should have a keeper. A fellow as clever as he and as good-looking ought to be on the top wave of popularity and should be storing money away in barrels.

"What was the matter with you the other night, Harry," I asked him when I met him on Broadway the morning after his recent hit at Koster and Bial's. I always call him Harry.

"It wasn't my fault—it was the audience. They made me tired. A woman who looked like Lydia Pinkham sat in one of the boxes and queered the show."

Few women look as pretty in masculine habiliments as Isadore Rush, who plays the New Woman in Roland Reed's play The Politician.

What I mean to say is that I never saw a woman who looked well in those things before. I hate linen collars and mannish hats and ties. I like laces and ribbons and fluffy frills and frivols. But Isadore—(I wonder who gave her that name?) looks simply sweet in those things. They seem to accentuate her femininity.

She wears a waistcoat in the last act that's a dream. It is of white satin embroidered in black. It looks Frenchy, and fits like the skin of a peach. That last is my own!

What a change there is in the circus of to-day and the circus of ten years ago when I was a child toddling along with my nurse to see the animals.

With all the three rings and the numerous aerial acts that the New Circus provides there is a lack of the old circus feeling—the atmosphere, so to speak!

I looked around in vain the other day for pink lemonade and peanuts. I don't think they had any in the tent—I mean the Garden! And that's another disillusion. What is a circus without a tent, I'd like to know? Another bunco!

THE MATINEE GIRL.

EDWIN F. THORNE CRITICALLY ILL.

Edwin F. Thorne, who has been suffering from Bright's disease and a complication of other troubles, and who has been seriously ill for the past four months, was moved on Friday from 33 West Twenty-seventh Street, the place where he had been residing, to St. Vincent's Hospital. On Saturday the doctors of that institution informed THE MIRROR that Mr. Thorne's condition was most critical and they held forth no hope of recovery.

Edwin Forrest Thorne was the youngest son of Mr. and Mrs. Charles R. Thorne, Sen. He was born at the corner of Bayard and Elizabeth Streets in this city, in 1844. His first appearance was made as a child in San Francisco with his parents as Eva in Uncle Tom's Cabin. His formal debut was made at the Winter Garden, in this city, on November 29, 1860, when he played Hamlet in The Apostate with Edwin Booth. He used the name of Mr. Edwin during this period of his stage career. In 1863 he returned to San Francisco, where he played for one season in the Metropolitan Theatre. As a member of his father's company, he then went on a tour to China, Japan, and India. The season of 1869 he was in Quincy, Ill. The following year he played in the company at the Royal Opera House, Toronto. He was a member of stock companies in Washington, New Orleans, Philadelphia, and Chicago at various times, and he traveled with E. L. Davenport. Early in the eighties, he starred for several seasons in the English melodrama, The Black Flag. He has not acted in a number of years.

SHEA AND BRENNAN.

Thomas E. Shea and George H. Brennan have signed a contract by which the former remains under the latter's management for an extended term of years. Since Mr. Shea placed his affairs in Mr. Brennan's charge, a year ago, he has been successfully introduced as a star in several of the larger cities, including Boston, Philadelphia, and Washington. It is Mr. Brennan's intention to devote nearly all of next season to the large cities, playing The Man-o-War's Man as 'the principal' attraction, with Dr. Jekyll and Mr. Hyde as a Friday night bill.

OF THIS AND OF THAT.

I have read and reread the carefully written letter of "One of Them," printed in THE MIRROR of July 8, and have come to the conclusion that he and I differ at every point of the dramatic compass. I say no: the reason the playing is not better done on the English-speaking stage is not because the managers, for any reason whatsoever, do not give ability a chance, but because the ability is lacking to seize upon the chances offered. Very likely, on the whole there is as much native aptitude on our stage now as formerly, but I do not believe there is as much ability now as formerly, since I incline to the opinion that formerly the players learned their business far better than they learn it nowadays. We have no students among the actors of to-day; or, if we have any, they study, with rare exceptions, to little purpose.

If there is "An army of actors and actresses of ability in America striving for opportunities," as "One of Them" says, why is it that no manager, for a generation at the least, has succeeded in getting one of the great dramas played satisfactorily? Has it been because the manager did not know good acting from bad? Because they were lacking in judgment? This has been true sometimes, but not always. More frequetly, far, the failure has been due to the impossibility to find the ability required. Good looks and pull are what get the plums, says "One of Them." Not so! Pull and mere good looks are always distanced by ability and trustworthiness. These are the things that always have and always will influence managers more than all other considerations.

Margaret Mather has produced Cymbeline. She has made an honest, earnest and most generous effort to do the play full justice, and as far as was possible she has realized her intention. The work of the carpenter, the painter, and the costumer leaves nothing to be wished for; nor was there, seemingly, any disposition to economize in selecting the cast. Miss Mather, I doubt not, got together the very best company obtainable; but do these players, high salaried as they are, present Cymbeline in a manner that satisfies the thoughtful? I do not think so. There is only one of the whole cast that, to my thinking, so reads Shakespeare as to make that appear that makes him what the world says he is. Albert Bruning takes the time, so distributes the time, and so emphasizes the words as to make the thought easy to seize, which cannot be said of any other one of those around him; and as a consequence he interests his auditors more fully than does any other member of the cast, with the possible exception of Mr. Hanley, who, owing to the condition of his voice, is not distinctly heard by those at any distance from the stage. The merit I commend in Mr. Bruning might not be present if he were playing a straight part. As he is new to me, of this I cannot judge. His Cloten, in my judgment, is the only really satisfactory personation in the performances. He is easy, graceful, always actor-like and always intelligent. Among the principals, the member of the cast of Cymbeline that, perhaps, I see least in to commend, or rather in whom I see, or fancy I see, the most to find fault with, is William Redmund. I have seen Mr. Redmund in three prominent Shakespearean parts—Mercutio, Antonio, and Pisano. In all three he has impressed me as being an actor that relied chiefly on force (physical) and appearance for his effect. Mr. Redmund seems to me never to have given any attention to an art that many persons think is an essential of good acting—the art of delivery, commonly called elocution. Mr. Redmund looks well, exceedingly well as Mercutio; but, oh, how badly he reads Mercutio! The intelligence that Mr. Redmund puts into his delivery of Shakespeare is telescopic. Of the sedate and melancholy Antonio there was nothing in Mr. Redmund's personation save the color of his dress. He looked to be of about the same age as Bassanio and Gratiano, and was as vivacious and used as much action as they; more, perhaps. In Antonio an actor could, I think, hardly use too little action. As for his age, it has always seemed to me that Shakespeare imagined him to be, at the least, a man of forty-five. Here is a typical example of what Mr. Redmund does as a reader of Shakespeare. As Pisano Mr. Redmund nightly reads:

MAY the Gods direct you to the best!

He fairly explodes on the word *may*, though when the sentence is properly read, *gods* gets well-nigh as much time and force as all the other words. The intelligence Mr. Redmund puts into his reading reminds one of Gratiano's reasons. But I must find no more fault with Mr. Redmund's reading, else I shall seem to be of opinion that he is more faulty in this regard than are any of the other members of the cast of Cymbeline, which, I am sure, with the knowing would, as a judge in such matters, undo me quite.

It would be unreasonable to expect the personators of minor characters to read intelligently when there is such a lack of intelligence in the principals, but it is not unreasonable to expect them to carry themselves as if they have had somewhere at some time a suggestion or two in the domain of what is commonly, and properly, called stage deportment. There is one of these minor gentlemen that seemingly is never happy unless he has his arms akimbo. Indeed, his hands, like the hands of Guiderius and Arviragus, when he is not doing something with them, are always where they should not be. Nursing the hips, putting one hand behind the back, and the thumb or thumbs in one's belt, are things that are not permissible under any circumstances. The arms should never be folded unless it be for a purpose, and the purpose must not be simply to get them out of the way. Sword-hilts should be clutched as little as possible. There is no beauty in sharp angles, though the angles be made by the most perfectly modeled elbows. The well schooled actor lets his hands take care of themselves when he has nothing to do or to express with them—he relaxes the muscles of the upper extremities absolutely and lets his hands dangle. Though of all attitudes this is the most graceful, it is the last attitude the tyro ever thinks of assuming. The actor that feels uncomfortable in this attitude should practice it, wherever he may be, until the uncomfortable feeling disappears, which will not be long.

As for Miss Mather, she still has all her aforetime faults and aforetime virtues. Her reading is not good and her pronunciation is not so good as her reading. On the other hand, she pleases the eye, her action is broad and meaningful, and not overabundant. Then, when occasion requires, she never fails to be earnest and forceful. Miss Mather is possessed, in liberal measure, of just those qualities that make an actor acceptable to the average theatregoer.

In every direction Miss Mather has done her best in producing Cymbeline, and I sincerly hope her lavish outlay is yielding her a rich return. If it is not, it will be because she has not succeeded in doing the impossible—in getting the piece fitly played.

ALFRED AYRES.

PROFESSIONAL DOINGS.

The '49 Mining Camp will open at Madison Square Garden on May 24, for four weeks.

Souvenirs were distributed last Friday evening at Daly's and the Empire.

Alfred Hickman will pass the Summer in England.

Otto Sontag, the Berlin impresario who represents the principal opera houses throughout Germany, has appointed Colonel Henry Mapleson his sole agent for France, England, and the United States.

The Elks of Pittsburg will give a benefit on May 18. They have generously offered to divide the receipts equally with the Actors' Fund.

Herbert Kelcey and Effie Shannon are to tour in a new comedy by Madeline Lucette Ryley next season. W. J. LeMoyne will probably be a member of their company.

Wilton Lackaye will bring his season to an end at the Garden Theatre on May 1, when the theatre will close for the Summer, re-opening in September with Sol Smith Russell.

The benefit for the Actors' Fund held last week at St. Louis netted $129.50. At a similar affair in Chicago the gross receipts were about $900.

The final performance of its season was given by the graduating class of the American Academy of the Dramatic Arts, at Carnegie Lyceum, on Monday. The graduation exercises will take place on Wednesday, April 28, at 11 o'clock, before the faculty and alumni of the academy and distinguished guests.

Nearly every theatre in the city has made some show of decoration in honor of Grant Day. Flags, bunting, and alleged portraits of the soldier-President are to be seen all along the Rialto, and crowded houses are expected for the evening performances.

Kate Claxton will play The Two Orphans at the Columbia Theatre, Boston, on May 10.

A Grecian patriot named Marcelli is arranging a benefit for the Grecian cause at the Star Theatre, and also intends to organize a theatrical company to take to Greece.

One of the light operas which Edward E. Rice brought back from Europe will probably follow Miss Manhattan at Wallack's.

Gus Bothner, who closed his Bunch of Keys company on April 15 at Stamford, Conn., will soon produce a new farce-comedy entitled A Run for Your Money.

W. C. Masson has forwarded to THE MIRROR a "souvenir programme" of the Sydney Theatre Royal, where Bland Holt presented In Sight of St. Paul's. The bill is a curiosity in these days of handsome souvenirs, exhibiting as it does the crudest typography, roughest woodcuts, and most archaic presswork, not to mention two picture puzzles that might by some chance, amuse the very young.

J. F. Watson has joined The Land of the Living company as business manager.

Madame Teresa Carreno gave a piano recital at Carnegie Hall last Saturday in aid of the French Day Nursery.

May Isabel Fisk will present a new comedy, A Pair of Bellows, at Carnegie Lyceum next Friday evening, assisted by Stanley C. Van Note, Percival N. Ansley, and Maud Elsie Glynne.

Marie Bates will play the title part in The Widow Goldstein, to follow Sweet Inniscarra at the Fourteenth Street Theatre.

Ada Lewis will spend the Summer in California.

Fritz Wiliams will rejoin the Lyceum Stock company next season.

A committee of Brooklyn's prominent citizens is supporting a testimonial to Edwin Knowles. Colonel Wiliam E. Sinn has tendered the Montauk Theatre for the performance, which is set down for the afternoon of Thursday, May 13, and is zealously arranging a strong bill.

Charles Warner, the English actor, is desirous to make an American tour and he is said to be negotiating with a manager in New York to that end. Several times it has been reported that Mr. Warner intended to visit us, but he has never fulfilled the expectation.

Mabel Fenton's burlesque of Mrs. Fiske as Tess is very clever, and so is the Angel of Charles Ross in the Weber and Fields' travesty.

Edwin Forrest Lodge of the Actors' Order of Friendship will hold a semi-annual meeting on Sunday.

Vernona Jarbeau Bernstein, through THE MIRROR, thanks her many professional friends for sympathy expressed with her in the death of her mother.

Ada Lewis, who played the French girl in Courted Into Court, is upon the eve of departure for her home in San Francisco, where she will spend the Summer.

The Professional Woman's League held its monthly social meeting yesterday. Five-minute papers were read by Mrs. Frank Leslie, Mrs. George Green and Eleanor B. Clapp.

The Australian baseball team, recently arrived at San Francisco, is under the management of George Musgrove, the well-known antipodean theatrical director.

Lillian Bell, the Western authoress, read from her writings at Chickering on Monday evening, being introduced by the Reverend Thomas Dixon, whom she has celebrated in one of her stories.

C. M. Pyke has written and composed a song to Queen Victoria in honor of her diamond jubilee. The composition will be first heard when played at Halifax by Sousa's Band.

Nannette Comstock will play Margaret in Heartsease during the Harlem week of that play, as Grace Kimball will rejoin the Prisoner of Zenda company. Miss Comstock will sail for Europe the following week, to be gone until September.

The Shenandoah company organized by J. J. Spies for a short Boston season will be made up of Robert McQuade, Jr., Edward Locke, J. Leslie Gunson, Edward Mordant, Charles Collins, Arthur Buchanan, Joseph Totten, Lansing Rowan, Charlotte Severson, Florence Stone, Edith Totten and others.

The Lyceum Theatre Stock company's season, which closes on May 3, will be resumed in Salt Lake City on June 14 and continue thence until November 22, when they re-appear at the Lyceum Theatre in a new play.

Geoffrey Stein will be a member of the Summer stock company at the Columbia Theatre, Washington.

Hal Reid has telegraphed a denial of a report of his death. Mr. Reid states that he is quite well and will play at Forepaugh's Theatre, Philadelphia, next week.

The ninth annual entertainment of the Home Hotel Association for Aged and Infirm Professionals will occur at the Lyceum Theatre next Friday evening, when prominent players will act as ushers.

Ella Russell will probably be a member of the Damrosch Opera company next season.

Daniel Frohman will sail for Europe in the *St. Paul* on May 5, and will return on August 1.

Joseph Haworth, announced to appear as Shylock in the special performance of The Merchant of Venice at the Knickerbocker Theatre this month, will not appear, it is said, in that role.

E. H. Sothern will produce a new play written by Louis N. Parker and Murray Carson, entitled Change Alley, for his opening at the Lyceum Theatre about September 1. Another play to follow this production is based upon Henry Esmond, and written by Glen McDonough and Louis Evan Shipman.

Phil Hunt has been engaged by Arthur C. Aiston to go in advance of Tennessee Pardner next season. Frank M. Kelly has been re-engaged.

SHAKESPEARE'S BIRTHDAY CELEBRATED.

Shakespeare's birthday was celebrated by the annual ladies' day at the Players'. Among those present were Frederic De Belleville, F. F. Mackay, Joseph Jefferson, Daniel Frohman, W. J. LeMoyne, William Bispham, James O'Neill, Louis Aldrich, Cuyler Hastings, Frank W. Sanger, Louis E. Shipman, Frank G. Cotter, Fritz Williams, Lucius J. Henderson, J. H. Ryley, George Fawcett, Mrs. Brander Matthews, Mrs. W. J. Florence, Mrs. Clara Fisher Maeder, Mrs. John Drew, Maggie Mitchell, Annie Irish, Emily Rigl, Dora Goldthwaite, Mrs. Antonio Pastor, Mrs. Reginald De Koven, Lotta Crabtree, Bijou Fernandez, and Olga Nethersole.

The affair was badly managed—the usual thing at the annual receptions of that club. Twice too many invitations were issued, with the result that the small house was crowded to suffocation and numbers of the club's women guests were unable to squeeze their way up the stairway and into the parlors. There is never cause for complaint on this ground at the receptions of the Lotos, the Union League, and the Manhattan.

MATTERS OF FACT.

Bicknell and Haight have been with the Fanny Rice company the past three seasons. They do a unique and novel dancing specialty which wins them encores at every appearance.

A strong attraction is wanted for the benefit of the attaches of the Grand Opera House, at Mahanoy City, Pa.

Ella Cameron, who starred last season at the head of her own company, and who also played the leads with the Lee Avenue Theatre, stock company, of Brooklyn, for one season, is now open to offers and may be addressed care this office.

"E. M.," care this office, wants a male partner for a sketch.

Bob Watt has retired from the management of the Standard Theatre, Philadelphia. He will in future devote his time to the writing of sketches, farces or anything else in the play line, as desired.

Alfred Burnham, for the past season manager for the Empire Theatre Dramatic School (under the direction of the late Nelson Wheatcroft), will, owing to changes brought about by Mr. Wheatcroft's untimely death, retire from the school at the end of this month and return to regular dramatic work again. Mr. Burnham for five seasons was in Marie Wainwright's company. He is now forming a stock company for the Summer and intends opening about the middle of May.

Frank Harding's music office is now located at 1293 Broadway, corner Thirty-third Street, a convenient location for professional business. Song novelties will be constantly produced this Summer. Musical director and composer Charles M. Connolly is associated with Mr. Harding at the above address.

The Tootle Theatre will continue to be booked as heretofore, and will not be in the circuit of theatres controlled by L. M. Crawford as falsely reported. Manager C. U. Philley is now booking the best attractions for next season. Managers desiring time at Atchison, Kans., should also communicate with him.

Jack Fowler plays leads, character, and comedy and does a singing specialty. He is at liberty, and would sign for stock engagement. His address is 15 Poplar Street, Brooklyn, N. Y.

The virtues of Hind's Honey and Almond Cream have been attested to by hundreds of professionals who have found this a most excellent preventive of the baneful effects produced by the use of face paints in making-up. A. S. Hinds, of Portland, Maine, is the manufacturer, and has received many unsolicited testimonials of the merits of his preparation from prominent theatrical folk. He will send free sample bottles to professionals inclosing a programme containing their names.

Fanny McIntyre has just closed a very successful season with Jacob Litt's company, returning to New York last week. She created the leading role in Shall We Forgive Her, scoring an instantaneous hit. Miss McIntyre has not closed for next season.

Parson Price has moved his studio for voice culture to 22 East Seventeenth Street. He is an able instructor and numbers among his former pupils such well-known people as Julia Marlowe-Taber, Maude Adams, Laura Burt, and Ida Conquest.

Carrie Lee Stoyle will accept engagement with comedy or comic opera. She may be addressed care this office.

Catherine Campbell, whose Queen in Madame Sans Gene gained her considerable favorable comment, is now disengaged, and solicits New York engagements.

Roller skates in good condition are wanted by Manager G. Forster, of Pocahontas, Va.

Verner Clarges will close his engagement with The Cherry Pickers at the Grand Opera House May 8. Mr. Clarges, who is a finished actor, was highly successful in the role of Mr. Guest. He invites offers for the Summer, and is at liberty for next season.

DATES AHEAD.

(Received too late for classification.)

BOSTON COMEDY (H. Price Weber, mgr.): Littleton, N. H., April 26-29, Whitefield 30-May 5, St. Johnsbury, Vt., 6-11.

HENNESSEY LEROYLE: Geneva, N. Y., April 26, Cortland 27, Binghamton 28, Corning 29, Penn Yan 30, Canandaigua 31.

IRVING FRENCH: Renovo, Pa., April 26-28, Wellsboro 29-May 1.

MACKAY OPERA (Will Deshon, mgr.): St. Thomas, Ont., April 26-May 3, Chatham 3-8.

MAUDE HILLMAN: Owego, N. Y., April 26-May 1, Binghamton 3-8.

MISSOURI GIRL: Peshtigo, Wis., April 26, Oconto 27, Marinette 28, Portage 29, Wausau 30.

MACAULEY-PATTON: Phoenixville, Pa., April 26-May 1, Lansford 3-8.

POWELL (Magician): Philadelphia, Pa., April 26—indefinite.

STUART ROBSON: Scranton, Pa., April 27, Elmira, N. Y., 28, Syracuse 29, Troy 30, 31.

SUSSON COMEDY: Charleston, W. Va., April 26-May 1, Dayton, O., 3-5, Indianapolis, Ind., 6-8.

SAM DE LEON: Wheeling, W. Va., April 26-May 1.

WALTER E. PERKINS
THE ORIGINAL SHAVER,
(TITLE-ROLE)
My Friend from India.

THE FOREIGN STAGE.

THE DRAMA IN ROME.

Three Novelties—The Decadence of Drama and Opera in Italy—Deaths of Noted Men.

(Special Correspondence of The Mirror.)

ROME, April 10.

It is not often that I have any novelty to record in Rome, but I have three to-day. One, which has had a run of a score of nights, is a melodrama in seven acts called A Double Crime. The Roman public sit with open mouth and eyes as the series of thrilling melodramatic scenes follow each other; and, as I have said, the piece has had a run of at least twenty nights—a record run for Rome.

The success of The Two Aristocrats at the Costanyi depends entirely on an American, or rather a Milanese who has spent forty years in America. When he is on the scene the comedy is bright and amusing. When he is off the interest flags. Of the two aristocrats, one is a born aristocrat. The other becomes so by successful industry. The dialogue is sometimes witty, but it is more often dull. The American saves the piece, that is certain.

Traversi's Bracelet proved successful notwithstanding the great expectations raised about it. It is only a trifle in one act. We assist at the birthday of a Signora Monti. She has received many presents, and among them is a basket of flowers and a letter from a certain Marquis who tells her that he has at her disposal a beautiful bracelet which she has often wished for, but which her husband would not give her. But she must go and get the bracelet herself in the Marquis' rooms. This letter is lost. Fortunately the husband is not jealous. He is his wife's friend, nothing more. His birthday present to her is generally money, about two hundred dollars. On this day he presents his wife with the usual sum and she begs him to go and buy the celebrated bracelet which the jeweler is to let him have for two hundred dollars. The real price is six hundred dollars. But the Marquis and jeweler have arranged that the Marquis shall pay the remainder of the sum. The husband is not such a fool as the wife and her would be seducer think. He had long seen how matters were progressing, but he pretends to be blind, and is full of attentions to his wife in the Marquis' presence, so much so indeed that the Marquis becomes jealous of the husband and reproaches Madame for her affectionate manner toward her husband. Madame, who has not quite fallen into the Marquis' trap, has her eyes opened at last. She will have none of the bracelet, and he must drive quickly to the jeweler's and instruct him to say to her husband that it is sold.

Curiously enough, the jeweler had in reality sold the bracelet to a gentleman who said he wanted it to make peace with his wife, with whom he had quarreled. The jeweler, thinking that he was the husband meant by the Marquis, sold it at the reduced price, and the Marquis had to pay the remainder of the sum and lose his prey besides. The husband, meanwhile, not being able to buy the desired bracelet, buys another still more costly, and as he clasps it on his wife's arm he hands her the missing letter with a meaning smile on his honest face. Then husband and wife kiss and make peace, to the evident rage of the Marquis.

In the country, the only novelty that is worth mentioning is Danieli's opera of The Veiled Prophet, which has proved a great success. The composer was called no less than thirty-six times. The composer is a Neapolitan and the opera was first given at the San Carlo in Naples. It is now running in the new theatre of Santa Maria Capua Vetere.

A friend of mine—a noted critic—considers that the decadence of the Italian stage is owing to the present system of companies traveling all over the world. A singer or an actor is now held in little esteem unless he has been to America, England, Russia, Germany, Austria and Spain, to say nothing of Norway, Sweden, Denmark, and Holland. The result is that rehearsals are almost impossible. There is no time for them. I am alluding to Italian artists, most of whom kindly consent to appear in their native land from time to time only when they have no other engagements elsewhere. Milan, Turin, Florence, Naples, Genoa, and Bologna, which were once so famed for their opera seasons, are now bitterly complaining of this universal traveling system, which deprives them of the best artists year after year. At the most they are allowed the privilege of hearing one of their own great artists, say four times during the year. Yet Italians will pay as liberally as other people when there is anything worth paying for. Meanwhile, the great winter season of Italy is now a thing of the past—a legend. Art has become speculation—a hunt after wealth, which is expected to come in a short period of travel and without study. This also accounts for the scarcity of new works.

Who is to sing them, who is to act them, if all the best artists of Italy are away? Our composers are in dismay and discouraged. Well they may be, and unfortunately there seems to be no way out of their difficulties—none, whilst dollars, pounds, and roubles are apparently the sole object of the artist's work.

We were promised Duse for four nights. But she did not come, she writes to me that she does not know when she will come. You have stolen her from us, as you have stolen so many others.

I have to record the death of the Marquis Trevisani, a celebrated writer and critic. He was the first to proclaim Cossa's genius to the world. He also wrote several plays which were very successful in their day. He used to come to Rome every year in the Spring. It is a pity he did not write his memories, for he was acquainted with all the most celebrated artists of this century. Another death is that of Alexander Biaggi, a passionate lover of music and an old friend of Rossini, whom he met daily for many years when both lived in Paris. He wrote several works on music and was the musical correspondent for several Italian papers. He was an expert in musical science. His favorite composers were: Rossini, Bellini and Donizetti. He tolerated Verdi and Boito, but had no word of praise for Mascagni, Puccini, Leoncavallo and other disciples of Wagner. He even pretended not to know of them when they were mentioned. He has written a "Life of Rossini" which is not yet published, however. It will be a treat to all when it does appear. Biaggi was a great student of religious music, which he always dreamed of reforming. He even consulted Pius IX. on the subject, but the Pope had no time to listen to him. It was in 1840, and the Italian army was at the gates of Rome. There was no time then to think of music reforms. Paolo Fambri has also left us. He also was a great writer and critic. He wrote of arms, tournaments, literature, and the stage. He also wrote satires. His style was universal. He was called the colossus of Italian critics. The last thing he wrote was an *In Memoriam* of poor Giacinto Gallina.

This, for to-day must close my monthly chronicle. Oh, I had forgotten! Madame Dilligenti is preparing a soirée, in which she will play a little sketch, composed by herself. It is called A Dream. She represents three phases of a woman's life, forming a little play in itself. She will also give a series of mediæval Italian dances, which she will dance to dance music of the period. This is quite a new idea, and a very pretty one too. I hope it will be a success. The little woman deserves it. She has also written several tales for an Italian periodical. She is a wonderful linguist and is much sought after in Roman society for her monologues, which she recites splendidly. I call her a "feminine Fregoli." Now, I have done. S. P. Q. R.

PARISIAN GOSSIP.

The Production of Snobs at the Renaissance—A Censorship of Music Halls.

(Special Correspondence of The Mirror.)

PARIS, April 9, 1897.

The latest production at the Renaissance is Snobs, a satirical comedy in four acts by Gustave Guiches. The dialogue is very witty, but as there is nothing else—no action worth mentioning—Snobs cannot be said to have achieved success. The absence of movement and the flimsiness of the plot make the play a dull one.

The story is of Jacques Dangy, a successful novelist who aspires to a seat in the Academy, and with this end in view truckles to the nobility. He is successful in this, as with his novels, and has become quite the lion of the hour. He is surrounded by a crowd of satellites who have attached themselves to him because of his success. It is a choice circle of snobs, of which he is the chief. His particular friend in the aristocracy is the Duc de Malmont, who is pressing his attention upon Hélène, the gentle and loving wife of Dangy. The Duc's handsome wife has meanwhile taken a fancy to Dangy and practically throws herself into his arms. He cares nothing for her, but accepts his opportunity for the prestige an affair with a nobleman's wife will give him with the other snobs. Hélène has become alarmed at the ardent suit of the Duc, who has hinted to her that he has a studio containing many interesting things, and she tells her husband of it. He informs her that the influence of the Duc is necessary to him in his ambition for an Academy chair, and that the attentions of so important a personage are highly flattering. She learns of Dangy's misconduct with the Duchess and with the intention of being revenged, accepts the Duc's invitation to visit his studio. Upon discovering this the novelist's grief is so keen that Hélène tells him that she is innocent, her resolution to avenge herself having failed at the critical moment. Dangy finally gains the coveted membership in the Academy, and, his ambition having been attained, he cuts away from his old companions and ceases, outwardly at least, to be a snob. The play is a clever satire upon literary snobbery, and as such is appreciated by the literati, but its lack of the dramatic element causes it to fail with the general theatregoing public. Jeanne Granier was very successful as the tender, devoted wife, Hélène, and M. Guitry was excellent in the role of Dangy, which was written for him.

The theatrical managers who were jealous of the success of the music halls of Montmartre and called the attention of the Censor to them have apparently won a victory. The proprietors of the cabarets were summoned to the Censor's office recently. Forty-eight of them came, and were informed that it would be necessary in the future to submit copies of their songs before they were sung. This seemed to create consternation, and the manager of the Carillon, who acted as spokesman, said that up-to-dateness was an absolute necessity to the existence of the music halls, and that if their songs should remain an indefinite period in the Censor's hands before they could be sung the proprietors would be ruined. The Censor then promised that every song should be returned forty-eight hours after its receipt, and the gentlemen from Montmartre had to be content with that.

It is said that Maurice Ordonneau, who was very successful with his translation of Charley's Aunt, has completed a French version of Niobe, which will soon be produced at the Paris Bouffes.

L. A. H.

THE CLOSING OF THE BIJOU.

May Irwin has stated positively that her season at the Bijou Theatre has come to an abrupt end because of her inability to continue her work, and not because of any trouble with her managers.

"I haven't been really well for about seven weeks," she said to a MIRROR man, "and tired nature at last gave out. My trouble is nothing more or less than nervous prostration. The chills I am constantly subject to are nervous chills. I thought that after a rest at Lakewood I would be able to finish my season, and intended to resume last Thursday night. But I found during the day that it would be simply impossible for me to appear. This was a bitter trial and humiliation to me, because in all my experience upon the stage I have never before failed to appear at a performance for which I was announced. I notified Mr. Morris, my representative, of my inability to go on, and he at once informed Mr. Rich, who came down to see me, and we had a cordial chat. He made the official announcement that the theatre would be closed, and that is all there is to it.

"It is a good deal harder to play comedy than tragedy when you're sick. I couldn't do it, and here I am, practically in bed, wrapped up with pillows, as you see, instead of ending my season in a blaze of glory. I had intended to go to my Summer home in the Thousand Islands, but the doctor forbids it. The weather won't be warm up there till the middle of June. I shall remain here in New York for a little while, and then go to some nearby resort, after which I shall take a little trip to Europe. In the fall I will be fit as a racehorse for my work."

MADAME PAPPENHEIM'S PUPILS.

The annual concert by advanced pupils of Madame Eugenie Pappenheim will occur next Thursday evening at Chickering Hall. The soloists will be Mrs. Corinne B. Wiest-Anthony, Mrs. Emelie Schneeloch-Busse, Anita Balck, Meta Bachmann, Carolyn Daniels, Ida Hutshing, Elsa Lehmann, Frieda Stender, Belle Weil, and Salvador Ferrer. William Balck and Alfred C. Junker will furnish instrumental obligatos, and Madame Pappenheim and Max Liebling will accompany.

MANAGER W. G. SMYTH MARRIED.

W. G. Smyth, of Smyth and Rice, and Sydney Armstrong were married on April 19 at the home of the bride's mother, in this city. Among the guests at the ceremony were Mr. and Mrs. Frank McKee, Mr. and Mrs. Willie Collier, Myron Rice, Minnie Wheeler and Mrs. Seabury Lawrence.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open. ***

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Marion
Arnold, Laura
Arlington, Arlie
Alter, Lottie
Almosnino, Laura
Atkinson, Mrs. W.
Alexander, Lillian
Anspach, Mrs.
Burroughs, Marie
Brandon, Dorothy
Bushy, Amy
Bouton, Miss M.
Bell, Marie
Bowen, Minnie
Booth, Agnes
Burnham, Lillian
Brooke, Mrs. Percy
Bothwell, Louise
Bazley, Marion
Bates, Helen
Brisbin, Blanche
Balch, Ethel
Beaman, Genevieve
Browning, Ethel
Bingham, Marie
Bender, Olive
Bulley, Miss
Boggart, Helen
Bonehill, Bessie
Burkart, Theo.
Bennett, Johnstone
Black, Nina
Bidwell, Sylvia
Barnwell, Marion
Boncill, Jessie
Bergere, Valerie
Burne, Kate
Bouvier, Adine
Bainbridge, Belinda
Barrymore, Ethel
Brooks, M. Louise
Cortez, Miss
Chamblin, Jean
Conlin, Emma
Clarke, Annie
Cameron, Mabelle
Cummings, Nellie
Collins, Mrs. M. L.
Cushman, Sadie
Claflin, Miss J.
Corinne
Constantine, Beatrice
Clarges, Mrs. Verner
Clayton, Josie
Cutting, Mrs. Ralph
Chesater, Dorothy
Carleton, Minnie
Drake, Frances
Dell, Violetta
Druce, Mrs. H.
Dalglish, Kate
Daly, Lizzie & Vinie
Downs, Edith
Dean, Rachel
Davis, Annie
Dare, Ada
Da Costa, Linda
Denning, Miss
Dingins, Eugenie
Edwards, Maud
Edwards, Myrtle
Ellerson, Dell
Eddyson, May
Frances, Emma
Fairfax, Marion
Ferris, Fannie
Florence, Mrs. J. W.
Franklyn, Beth
Forrest, Gail
Fleming, Mamie
Fiske, Tinnie
Francis, Mrs. Herbert
Guilday, Laura
Gilmore, Wilma
Gaunt, Frances
Given, Coyla
Leslie Glover, Louise N.
Granger, Mande
Howard, May
Hading, Jane
Hildebrant, Hazel
Hutchson, Mae
Hemmingway, Louise
Huestis, Clara
Henderson, Grace
Hart, Annie
Hall, Edith
Henri, Patti
Hill, Mrs. A. R.
Hart, Kate
Herring, Ella
Hendre, Edith
Hill, Lottie
Hilliard, Mollie
Hopkins, Grace
Johnson, Fannie
Valto "Jaguarina"
Jaynes, Lol
Johnson, Annie
Jones, Ada
Kendall, Lottie
Kelly, Mrs. Mary
Kimble, Miss M. E.
Kimble, Frankie
Le Roy, Grace
Lehman, Marg.
Lane, Lucy
Lee, Gladys
Loomis, Nelly
Louis, Carrie
Lorraine, Lena
Latone, Belle
Lake, Julie
Moore, Clara B.
Marte, Britta
Morella, Myra
Marion, Florence
Markham, Pauline
Moore, Addie
Mazzanoich, Mrs. M
McCall, Florence
Martinot, Sadie
Mortimer, Eloise
Mallett, Nellie
Morella, Myra
Martin, Helen M.
Moore, Anna R.
Midurger, Kate
Marshall, Vellie
Maxwell, Miss
Maitland, Madge
May, Annie
McCabe, Medray
McNish, Mrs. Frank E.
Mahr, Agnes
Murray, Florine
McAnall, Ethel
O'Keefe, Anna
Ogden, Fanny
Odegard, Thora
Otis, Jane
Ormond, Ethel
Orme, Miss
Porter, Elsie
Powers, Georgia
Petremont, Mrs. A. E
Payne, Lydia
Pardy, Laura
Purcell, Kate
Powell, Etta
Reynolds, Gertrude
Rankin, Phyllis
Reed, Estella
Richards, Ruth
Ramsay, Helen R.
Raymond, Flit
Reiffarth, Jennie
Randall, Adelaide
Rush, Mrs. Isidor
Rhoades, Lillian
Rogers, Irene
Russell, Blanche
Riggs, Lee
Rhodes, Lulu
Ried, N. C.
Renwood, Minnie
Ray, Lottie
Stockman, Emma
Shepherd, Mayme W.
Shanley, Alma
Shaw, Margaret
Stepton, Susie
Salvini, Mrs. A.
Shaw, Lucy C.
Sydny, Elenor
Stone, Miss L. M.
Sargent, Isabell
Stafford, Florence
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Sisson, Josie
Stacey, Della
Swan, Miss A. C.
Simonson, Mrs.
Shearer, Mae
Sherwood, Grace
Stanwood, Gertrude
Sherer, Josie
Sandry, Ada
Stokes, Emma
Skillman, Louise
Thorn, Lora
Talbot, Edith
Tanguay, Eva
Titus, Mrs. Fred J.
Taylor, Lucy
Tyler, Ethel
Trumbull, Fannie
Towler, Jeanne
Ulmer, Geraldine
Villers, Reta
Vaughn, Theresa
Vance, Dorothy
Verne, Anita
Van Tassell, Cora
Vincent, Eva
Vail, Cora
Weatherbey, Beasie
Wood, May
Whittam, Margaret
Whitcomb, Viola
Winthrop, Ethel
White, Olive
Wilson, Ella
Walker, Ada P.
Welch, Emma D.
Watson, Kate
Weber, May
Wilburn, Margie
Westbrooke, Bertha
Wood, May E.
Wallace, Mrs. M. M.
Williams, Hattie
Winston, Nadine
Warner, Violet
Yeamans, Jennie
York, Helen
Zeplin, Dara

MEN.

Arthur, D. V.
Aldrich, Chas.
Athon, Robert
Ashland, A. S.
Alward, H. G.
Adelman, Jos.
Adams, Sam'l J.
Acker, Henry P.
Berry, Matt.
Boynton, Capt. Paul
Bewley, Harry
Bartels, L.
Blum, Paul
Brett, Harry
Burgess, Neil
Bertram, C. N.
Barroughs, Edward
Baker, George D.
Bertram, Frank
Buffum, Mr.
Bell, Ralph
Berrey, Mr.
Butler, Fay
Bilan, Holbrook
Braham, John
Bryton, Frederick
Bubier, Walter
Burbeck, F.
Byres, J. Ed.
Beresford, Harry
Bryant, Elmer H.
Butler, W. J.
Butler, Billy
Brown, F. A.
Brown, Earl
Colburn, James W.
Cawthorne, Jos.
Clemens, C.
Clark, Redfield
Crunson, C. S.
Cissel, Clarence
Cody, Ed.
Crawford, Geo.
Curtis, M. B.
Cooper, Scott
Carleton, William
Clark, H. L.
Cows, J. B.
Carroll, Richard F.
Cunningham, Geo D
Carroll, Richard Chevalier.
Richard A.
Cameron, Hugh
Croft, T.
Cotton, Richardson S.
Camp, Sheppard
Conrad, Fred. G.
Charles, Mack
Crossley, W. F.
Cumming, Ralph E
Compton, Wilson
Curran, J. B.
Charters, Chas.
Canneyer, Jerry
Clayton, Eno
Dancry, Jos.
Duncan, James W.
Darlington, Harry
Dickson, W. F.
De Vere, Wm.
Deyo, Geo. W.
Devlin, J. O.
De Forrest, Thos.
Durken, Chas. L.
Dunbar, Robt.
Denoe, Fred.
Denvir, Arthur
Day, Edmund
Denning, Will J.
Decil, Wm.
Driscole, Harry
Doris, Bob
Dunn, John W.
Dibble, Oscar
DuConig, Frank
Davis, Ed. F.
Emmet, J. K.
Elmay, Chas. D.
Evans, Clare
Edmonds, Bertram
Ellis, W. H.
Ellis, Sidney R.
Elmore, Howard
Ensign Co.
Elbert, Thos.
Ellis, Wayne
Eustis, Fred. J.
Eville, William
Ferguson, W. J.
Forrester, Frank M.
Foster, A. T.
Fortescue, G. K.
Fingleton, D. J.
Fenton, Mark J.
Fitzpatrick, Joe
Freeman, Max
Fowler, Egbert
Furlong, J. R.
Frawley, Daniel
Fenwick, Harry W.
Fiske, Robert W.
Freeman, Samuel
Farren, Geo. W.
Farrington, Frank
Fitz & Webster
Garrison, John H.
Gallagher, Geo. W.
Gray, Robert E.
Grieve, John
Gotthold, Chas. F.
Gilbert, John R.
Grant, Burt
Gill, Wm.
Green, Chas.
Halstead, Frank
Hoffstadt, James M
Holpin, W. J.
Hollingshead, I. H.
Hays, Mr.
Harold, William
Hutchinson, Chas.
Hamilton, C. E.
Hayes, J. W.
Hicks, L. P.
Howard, Louis F.
Hanchett, David
Hall, Joe
Howe, Junius
Hogan, M.
Hayman, Harry
Husted, Harry
Haydenette, Harry F.
Heege, Gus
Hopkins, Harry J.
Howe & Berry
Howe, D. A.
Holcomb, Bert
Haynes, D. W.
Hayes, James F.
Harold, Clifford
Hanson, John T.
Holland, Frank
Hiller, Herman
Hall, Louis B.
Harrison, Duncan B.
Halbach, Augustus
Hackett, Norman
Hardman, Leo
Holland, Frank
Hurst, Frank
Hides, W.
Harcourt, W.
Johnson, Tom J.
Jerome, Frank
Johnston, R. D.
Johnson, Barry
Jackson, Chas. W.
Jackson, Wallace
Jones, Watler
Johnson, A. D.
Jaynes, Jack P.
Kennedy, James J.
Kennedy, Frank
Klunk, Burt
Kemp, Leo
Kelly, Harry P.
Keyte, Walter
Kennedy, Chas. A.
Keller, Wm.
King, Everett
Kelly, Allan
Kelly, Joe
Krause, Otto, H.
Kard, Tom
Keefer, Harry
Kittredge, C. H.
Kernell, John
Krasell, Hermann
Leoni, Harry
Luere, Frederick
Lake, Theo. F.
Lytell, W. H.
La Moore, C. A.
Lacy, Dan L.
Lyding, George
Le Witt, Charles
Locke, E. A.
Leach, John C.
Lynam, Andrew
Lowden, Thomas
Lowell, Lawrence
Levick, Augustus
Martinette, Ignatius
Martin, Jacques
Macknye, Pryse
Murphy, Con T.
Miller, Chas. A.
Mela, Edgar
Montserratt, Geo L.
Mitchell, Geo.
McFeeters, M. A.
McCarter, Thos. C.
Magee, Geo. W.
Mortimer, Chas.
Mack, Geo. E.
Mason, John
Magie, John G.
Mackay, John
Morley, H. Victor
Macdonald, Jas. F.
Moore, Wm. Geo.
Monroe, Robt.
Morris, R. G.
McAlister, R. E.
Macombee, George
Morgan, Chas. A.
Morgan, A. E.
Mgr. Curry's Museum
Miles, Billy
McNeil, Neil
Murphy, Daly
Mack, Wm. Basil
McDonald, C. W.
Mason, E. R.
Machie, James R.
Mayrhoeffer, J. Carl
McGrath, Chas.
McClair, E. Wilkes
Miller, Louis A.
Murphy, Tim
Mgr. Joe Ott.
Nixon, Samuel F.
Neville, Geo. W.
Namack, Thomas
Nicholson, Paul
Newsom, Charles F.
Nettles, James
Newell, U. D.
Neffien, Hattie
North, Gwendoline
Ogden, W. R.
Olmstead, Geo. C.
O'Connor, D. J.
Phelps, Eugene
Pike, Lester L.
Pollock, Eric
Palmer, Will
Powers, William
Peel, Fred
Pauncefort, Geo. R.
Peyton, H. R.
Pellacain, M.
Parks, Geo. W.
Parker, H. P.
Pyke, Edward
Powers, Edward
Pike, J. G.
Peck, Geo.
Parks, John R.
Pratt, Chas.
Perry, Chas. E.
Patterson, Chas.
Quinlan, Dan.
Reed, W. L.
Russell, Harry
Roach, James C.
Reynolds, Harrington
Reeves, L. C.
Robsen, W. F.
Russell, Frank
Rosenfeld, Sidney
Robinson, Richard
Reeves, W. S.
Richards, Geo.
Raymond, Peter
Redding & Stanton
Robey, H. C.
Ralph, Mr.
Rigly, Arthur
Robson, Stuart
Rareshide, George H.
Rach, Al
Reeves, Al W.
Randall, W. W.
Ritchie, W. E.
Rice, M. E.
Ryan & Richfield.
Reed, Roland
Reilly, James A.
Royle, Edwin Milton
Sheridan, Robert E.
Sanford, W.
Schmedling, H. H.
Smith, Sidney
Scott, Mr.
Stevens, Ed.
Stedman, Charles
Stinson, F. W.
Shepard, Burt
Smith, Matt
Stockbridge, Henry
Stevens, Lon
Spaulding, Wm.
Shannon, Harry
Shea, Louis
Snelling, W. G.
Simonds, Jack
Standil, Jerome
Sanford, Jack S.
Storm, H. W.
Stover, A. F.
Spencer, Willard
Seay, Chas. M.
Stuart, Grant
Stratton, Campbell
Steiger, William
Schumann, David H
Stapleton, John
Slocum, Frank A.
Stg. Mgr. Real Widow Brown
Sellers, Harry
Sully, Daniel
Thompson, W. W.
Taylor, H. S.
Travis, H. R.
Thanhouser, Edwin
Tannerhill, Frank D
Trahern, Al
Thompson, Denman
Terry, John S.
Taylor, John
Trader, G. H.
Tyler, Geo.
Valkenburgh, Van
Vellin, Charles
Vernon, Gerald
Van Buskirk, R. N.
Vaughan, Chas.
Velecher, I. C.
Vance, Harry J.
White, Clayton E.
Wilson, Edgar T.
Westfall, Arthur
Waldron, L.
Williams, Carl S.
Webster, John
Wolford, Arnold
Williams, R. G.
Wadleigh, Geo. W.
Wolfe, Harrison J.
Wilton, Dell
Windham, Capt. Arthur
Wills, Nat. M.
Wolf, Wm.
Watson, Harry B.
Waffle, H. E.
Willbanks, T. A.
Wade, Edward
Waller, Ridge
Webber, Harry
Williams, Johnnie
Worthing, Frank
Watcham, Harry
Wheeler, Alfred
Wood Murray
Wadsworth, W. N.
Williams, C. J.
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Young, Pierce B.
York, Chas.

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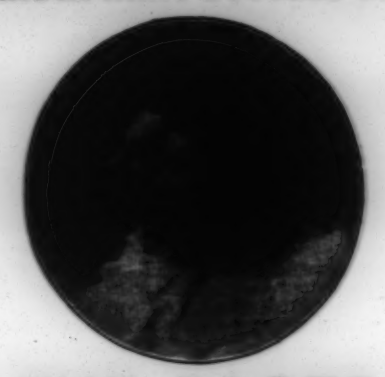

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THE VAUDEVILLE STAGE

SHE HAS WON SUCCESS ABROAD.

JULIE MACKEY.

Above is a picture in character of Julie Mackey, the American contralto, who returned home a short time ago from England for a short visit to her folks. She will go back to London in time to open a return engagement of six months at the Palace in that city on May 31.

A MIRROR man met Miss Mackey in a box at Keith's one day last week. She was deeply interested in the performance, but found time to chat of her experiences in England.

"I left here," she said, in answer to a question, "in May, 1895. I opened at the Empire on June 23 and stayed four weeks. I then made a contract with the managers of the Syndicate halls and played in them for nine months with great success. I next went on a starring tour in Dandy Dick Whittington, through the provinces, returning in time to open at the Palace on July 3, 1896. My success at the Palace was very pronounced, and I remained there until December 15, or more than six months. I made my debut in pantomime as principal boy in Robin Hood at the Shakespeare Theatre in Liverpool. I copied my dress from the one worn by Jessie Bartlett Davis as Alan-a-Dale. I made a hit with the Liverpool people, and very often had to sing eight or nine songs. I closed there a few weeks ago, and just took a short vacation to run over and see my family and friends in America."

"What songs did you sing on the other side?" asked the MIRROR man.

"Well," replied the pretty singer, with a toss of her curly golden-tressed head, "nearly all my songs were American productions, and I am proud to say that my very best hits were made with songs I brought over with me from New York. 'A Little Bit of Orange Peel,' 'I Want Yer, Ma Honey,' 'The New Bully' and 'The Watermelon,' all were big hits. I introduced Harry Dacre's song 'I Can't Think of Nothin' Else but You,' which is sure to become popular."

"Did you do any private work in London?"

"Oh, my, yes; I have sung at some of the best houses and have been royally treated by the people with whom I came in contact on those occasions."

Just here the Biograph began operations, and as Miss Mackey had never seen this great machine the MIRROR man said good-bye and left the singer to enjoy its wonders.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor's Own company, which he has organized for a Spring season on the road, is the attraction this week with a few extra turns added. The list includes Tony Pastor, Mr. and Mrs. Charles T. Ellis, in Mrs. Hogan's Music Teacher; Watson and Hutchings, assisted by Ed. Edwards, in Krausmeyer's Courtship; Florris West, comedienne; Florence Bindley, musical comedienne; James F. Hoey, comedian; The Donovans, Irish comedy sketch; Harrigan, the tramp juggler; Cooke and Clinton, sharpshooters; James R. Adams and Becky Taylor in their new sketch, After the Election; John and Bertha Gleeson, dancers; Swan and Bambard, acrobatic comedy duo; May Wentworth, piano monologue; Bessie Searle, vocalist; Val Vino, juggler, and Collins and Wray, travesty artists.

Proctor's.

Peter F. Dailey and his company of specialists appear in McNally's farce A Good Thing. Incidental to the piece, specialties are introduced by Dailey; Ollie Evans and Alfred Denier, comedy duo; Delia Stacey, comedienne; The Americus Quartette; Mattie Nichols, dancer; William Barry, Jr., acrobatic dancer; Charles J. Stine, comedian; and the Bicycle Quartette. The house contingent is headed by Romer and Collette in He, She or Him, and includes Ballard the Bard, Mardo, clown juggler; Weston Sisters, instrumentalists; Helene Tuissart, soubrette, and Lumiere's Cinematograph.

Pleasure Palace.

Henry Lee continues his engagement, presenting his entertainment, "Great Men Past and Present," and the Lumiere Cinematograph shows some new views. The bulk of the entertainment is furnished by Harry Clay Blaney and his associates in Charles E. Blaney's farce-comedy Boy Wanted. The play is presented in its entirety with specialties by O'Neill and Sutherland, dancers; Laura Bennett, vocalist; Bryant and Saville, musical comedians; Lillie Allyn and Georgia Lingard, duettists; Knox G. Wilson, saxophone soloist; Claude Gillingwater, comedian; The Rialto Quartette, Proto the dancer, and a chorus of pretty girls.

Keith's Union Square.

Bessie Bonehill, the clever comedienne, heads a list which includes The American Biograph, George W. Leslie, and Daisy Lovering, who make their vaudeville debut in a new sketch called Just Like a Man, written especially for them by Glen McDonough: Mark Murphy, comedian; Carroll Johnson, comedian; Edmund Hayes and Emily Lytton in A French Marriage; Conway and Leland, the monopedes; Ray L. Royce, entertainer; The California Trio; Carrie Ezier, soubrette; The Ryders, in A Circus Rehearsal; Morrissey and Rich, comedians; Prof. Sturek, magician; Meeker and Mack, comedians, and the Freeze Brothers.

Hammerstein's Olympia.

Dan Leno, the English comic man, and Charles R. Sweet, the American comedian, continue in good natured rivalry. Josie De Witt plays the violin and sings. Galletti's monkeys and the Albertus Trio are also in the bill. In Great New York, with George W. Monroe, Dorothy Usher, Alice Rose and the others, continues its run.

The roof garden is thrown open especially for the Grant day crowd. A fine vaudeville bill is given by Lizzie B. Raymond, comedienne; The Newsboys' Quintette; Bonnie Lottie, dancer; Arras and Alice, gymnasts; Van Auken, McPhee and Hill, bar performers; The Everett Trio, and others.

Koster and Bial's.

The third edition of Gayest Manhattan is on view, with new jokes by Mathews and Bulger, new songs by Merrı Osborne and the same lively dance by Saharet. The olio is furnished by Eleanor Falke, comedienne; Professor Leondas' trained dogs and cats; Mlle. Arnotis, strong woman; the Meers Brothers, wire performers, and Fannie Leslie, comedienne.

Weber and Fields' Broadway Music Hall.

Mr. New York, Esq., which was produced on Thursday evening last, continues the feature of the bill. The cast includes Henry E. Dixey, Weber and Fields, Sam Bernard, Ross and Fenton, John T. Kelly, Sylvia Thorne, Yolande Wallace, The Beaumont Sisters, and others. An olio of the usual excellence precedes the burlesque.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Hilda Thomas was warmly welcomed, as she is a great favorite at this house. Her songs were applauded and she had to respond frequently to well-earned encores. Her impersonation of the Bowery soubrette loses nothing by repetition and the laughs came in at the right places every time. Frank Barry lent Miss Thomas valuable assistance at the piano. Her work is of a peculiar character, and Mr. Barry has the knack of accompanying her down to a fine point. The Five Castilians, Gerald Griffin, Lottie Walters, Frank Weston, Paquita and V. D. Richardson, appeared in a sketch written by Edward Owings Towne of Chicago, called A Game of Wits. The scene is laid in Spain and all of the characters are Spanish, but the dialogue is written in pure Chicago English. The incongruity, however, makes the lines sound a good deal funnier than they would if the people spoke in Spanish. The sketch tells an amusing story of an old man with a pretty daughter whom he wants to marry to an old curmudgeon. She loves and is loved by the old man's nephew. The nephew, by a clever ruse, gets the old man's consent to marry the girl. He thinks he is advising the nephew to elope with another man's daughter, but when the truth dawns on him he is very angry, but everything is forgiven in the end and the little play ends happily. The Castilians worked in harmony, and the sketch made a very pleasing impression. Gerald Griffin deserves special mention for his work as the old father. The Franz Family after a long absence renewed the success they made here some time ago. Their acrobatic work is of a novel and interesting character, and everything they did was received with applause. McIntyre and Heath for their second week appeared in their Georgia Minstrels sketch, which is even funnier than their old one. Bruet and Riviere, after doing their cat duet and their instrumental imitations, sang "Rosie O'Grady" in English, and got as much applause as for any of their numbers. The DeForrests danced in the sprightly manner for which they are famous, and Miss DeForrest did her india rubber doll act, which made a big hit. Louise Truax, the child whistler, was encored repeatedly for her well executed solos. Juno Salmo twisted about into fantastic shapes with the greatest ease. Murphy and Mack cracked jokes at each other, many of them producing laughter. Thomas and Quinn and their "ruts" gag kept the audiences in good humor. W. H. Barber performed many difficult feats on a safety bicycle and did a number of other tricks with a cart wheel and an egg shaped machine. The Carlisle Sisters made a neat appearance and sang some good songs in a pleasing way. Maziotta's tumbleronicon solos brought him numerous encores, and the acrobatic act of the Carlons was applauded. Some new views were shown on the Biograph, which retains its popularity remarkably well.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Mr. New York, Esq., the new review by Joseph W. Herbert, was produced here on Thursday evening last, with an all star cast. The little theatre was crowded in every part with an expectant audience. Most of them had seen The Geezer and Under the Red Globe, and anticipated a treat; for besides the regular favorites of the stock co., Weber and Fields and Henry E. Dixey were added attractions. The entrance of each member of the co. was the signal for a hearty round of applause. The first scene was laid in the open air, near a castle, and it was quickly seen that the main idea of the piece was a burlesque on The Prisoner of Zenda. Henry E. Dixey appeared in a shabby genteel make-up and a red wig as Mr. New York, and after a couple of songs, with dance steps, he was taken in charge by John T. Kelly, who used his famous Irish brogue with a German make-up. He made Dixey King of Ruritania, which gave him an opportunity to put on a beautiful suit of white tights. The discovery was then made that Dixey was not in his old form. Those famous Adonis legs of his are not what they were ten years ago. They are as nimble as of yore, however, and Dixey's dances met with favor. Charles J. Ross made his entrance in a Hamlet suit, with a blond wig and side whiskers. He impressed the fact on the audience that he was a real sassy villain, and at a certain signal he summoned his three assistants, Weber, Fields and Bernard. They immediately began to plot in their complicated and amusing Dutch dialects. They worked hard and kept up their argument for several minutes, to the great delight of the audience. They sat down at a table to play poker, and the hilarity kept up until the finish of the game, which was one of the hits of the piece. Its success was due entirely to the hard work of the three comedians. A burlesque cake walk in which Weber, Fields, Bernard, Ross, the Beaumont Sisters and Josephine Allen took part, made a distinct hit and had to be repeated several times. The feature of the review was introduced at the end of the second act. It is a travesty on Tess of the D'Urbervilles, called Tess of the Weberfields, and was capitally played by Mabel Fenton Ross, and Kelly, Fields, Weber, and Bernard appeared as the three condensed milk maids. Miss Fenton's work in the sketch was better than anything she has ever done. There was no exaggeration, but she made the most of her lines, which were funny. The confession and murder scenes were burlesqued. In the second scene Kelly gave a very amusing impersonation of Alec Ross was at his best as Angel, and supported Miss Fenton admirably in both scenes. Sylvia Thorne looked beautiful in her white dress, and sang her solo charmingly. Ada Deaves appeared as a toothless old maid, showing a great devotion to art in concealing her good looks in one of the most grotesque make-ups ever seen on the stage. Frankie Bailey's very symmetrical legs made a hit in white tights, and Lillian Swain looked pretty in her Geezer costume. To sum it all up, Mr. New York, Esq., is a success. When it gets into good running order it will be one of the most entertaining productions in town. Dixey was suffering from a very bad cold, and could not do himself justice. Every woman in the cast received flowers, and speeches were made by Ross, Bernard, and Dixey.

An excellent olio preceded the burlesque. Josie De Witt, who looks pretty, plays the violin excellently and sings well, made an emphatic hit. John C. Fox and Katie Allen presented an amusing little farce called The Flat Next Door. Alburtus and Bartram juggled their clubs, and as a finish to their act threw lighted torches to each other. Mr. and Mrs. Sidney Drew continued to present When Two Hearts Are Won with considerable success.

PROCTOR'S.—Marie Dressler presented Tess of the Vandevilles for the first time here and repeated the success she made at the Pleasure Palace. She was assisted as usual by Frederick Backus and Frederick Clifton. Ballard the Bard was in the best of humor and as a special favor introduced an imitation of a yelping dog. His voice grows stronger every day and those who come especially to hear him can now remain on the sidewalk in front of the theatre and enjoy his eloquence and his poetry without paying. The Brothers Webb are two of the best musical clowns on the stage and they won deserved applause for their entertaining act. Gertrude Mansfield, who has not been seen here in some time, was warmly received and sang her selections extremely well. The Diamond Comedy Four made a big hit with their unique sketch, which is full of comedy and good singing. Burke and Andrus, made up as two clowns after some pictures which have been running in one of the Sunday papers, introduced their trick mule with great success. Nolan and McShane rattled off some Irish repartee in good order, with a cheering effect on the audience. Stanley and Scanlon's musical act was decidedly pleasing. The others on the bill were Oceana, equilibrist; Albert Waltz, trick skater; Charles Robinson, eccentric comedian; the DeMoras and the Putnam sisters, duettists.

TONY PASTOR'S.—An exceptionally good bill packed this cosy theatre throughout the week. One of the most attractive features of the programme was the specialty of Clivette, who was ably assisted by Madame Clivette. He performed marvelous feats of juggling and also showed his aptness as a shadowgraphist. The Rogers Brothers sang of the "Schmeltzer Boys" and other things. Their parodies and gags went with a rush. Press Eldridge held the stage for half an hour and aroused the risibilities of the audience with considerable frequency. Bernard Dyllyn sang a lot of new songs, and made a special hit with "Just Behind the Times." Pauline Fletcher and Oscar Figman presented Rummeo and Joliet, which was noticed a few weeks ago when they did it at Proctor's. It pleased the patrons of Pastor's. Dolan and Lenharr did their travesty on the Sporting Duchess and were rewarded with numerous laughs. Excellent turns were also presented by the Three Morellos, the Nelson Trio, Murray and Alden, Clarice Vance, Barry and Ella Gray and their Marionettes; Beahan and Dakin and Mons. Olive.

KOSTER AND BIAL'S.—Gayest Manhattan, into which Mathews and Bulger have infused new life, drew good houses last week, which was the fifth of its run. Several changes were made in the cast. Flora Irwin and R. A. Roberts have retired and their lines have been distributed among the other characters. Mathews and Bulger made hits as the two Western jays and also introduced their dialogue in the second scene, which is now laid in front of the Stock Exchange. Saharet's La Champagne quadrille continued to make a hit. Saharet goes through surprisingly agile movements, for which she is duly applauded. The olio was brightened by the first appearance this season of Eleanor Falk, whose dainty dance was such a pleasing feature of Hoyt's A Contented Woman during the past season. The Meers Brothers repeated their thrilling and daring performance on the endless wire. Mary Arnotis carried heavy weights and Fannie Leslie sang light songs. Professor Leonidas' trained cats and dogs made their usual hit.

PLEASURE PALACE.—Peter F. Dailey and his merry company filled a week's engagement and drew big houses with McNally's farce comedy A Good Thing. The piece is full of amusing situations, and as Mr. Dailey was in every one of them the laughter was continuous. Pleasing specialties were introduced at odd times during the progress of the piece by Mr. Dailey, Delia Stacey, William Barry, Jr., Ollie Evans, Albert Denier, Mattie Nichols, Eloise Mortimer, Charles J. Stine, and the Americus Comedy Quartette. Henry Lee continues to give his impersonations of great men, and last week added General Grant to his long list. Of course, Grant is in the air just now, and Mr. Lee's impersonation was received with cheers and long continued applause. The Lumiere Cinematograph finished its tenth successful week. Some highly interesting views were shown.

HAMMERSTEIN'S OLMYPIA.—Dan Leno has been watching his audiences closely, and last week he introduced many quips and gags in his songs which made them go splendidly. His greatest success is still "The Shopwalker." It appeals irresistibly to the women, who shriek with laughter as he goes through his funny antics. Charles R. Sweet, the tramp musician, kept his end up bravely and continued to make an emphatic hit with his work at the piano. In Great New York Mr. Hammerstein's merry extravaganza rolled along in its cheerful way. George Monroe has introduced a comic song, which he renders in a way which wins him lots of applause. The Savans were seen in their acrobatic specialty, which is one of the best of its kind. DeBoe executed some difficult maneuvers on the trapeze and Galletti's monkey comedians continued their successful run.

NO VAUDEVILLE FOR MRS. DREW.

Mrs. John Drew, the veteran actress, who has been negotiating with the continuous managers for some time, has decided not to go into vaudeville after all. She had been offered a very high salary, and was willing to make the venture, but her son, John Drew, prevailed on her to give up the idea.

"THE SMART LITTLE IRISHMAN."

MARK MURPHY.

This week a picture of Mark Murphy, the clever Irish comedian, in his original make-up, which consists of a full-dress suit made of white cloth with a black linen shirt, is presented. Instead of shirt studs Mr. Murphy wears two big double-six dominoes. The rig is a big joke in itself and puts the audience into a good humor before the man within it begins to do his entertaining.

Mr. Murphy has just returned from a successful tour with his play, O'Dowd's Neighbors, but as he would sooner keep busy making the great American public laugh than walk Broadway telling of triumphs on the road, he has booked a number of vaudeville dates through his agent, Robert Grau, beginning this week at Keith's Union Square Theatre. He has not been idle during the Winter and has spent his spare time polishing up his monologue and introducing bright new gags, which he tells in his inimitable way.

Mr. Murphy has two brand new comic songs especially written for him by James Thornton. They are "Johnny on the Spot" and "A Knocker in the Push," and Mr. Murphy manages to get all the fun out of them that the author intended he should. They will no doubt soon become widely popular.

HARRY PLEON EXPLAINS.

Harry Pleon, the English comedian, who appeared at Weber and Fields' Broadway Music Hall on the Thursday before Leno opened at Olympia, and received a number of unfavorable notices, has sent a letter to THE MIRROR explaining his position. Among other things Mr. Pleon says:

"I did not come over with the intention of injuring Mr. Leno. Although I was strongly advised to sing Leno's songs, I refused to do it. Another lie I wish to refute is that I played for nothing in order to get ahead of Leno. Weber and Fields' books will prove this to be untrue. I was engaged for three nights and the contract was carried out. It was not my fault that I was billed as 'England's Greatest Comedian,' or 'The Funniest Man in the World;' the former (Arthur Roberts) has not been to America as yet, and the latter the world has not seen. I do not trade on Mr. Leno's reputation, as my own has been sufficient to carry me through England. I do not admit the 'rancid failure,' as the audiences were more than favorable. Owing to the courtesy I have received in your country, I do not feel justified in returning to my own until I get a fair chance of showing that I am game enough to rise, like the proverbial Phœnix, from the ashes of newspaper prejudice."

THE MIRROR prints these words from Mr. Pleon, as it desires to be fair and just in all matters of this kind. The fact remains, however, that Mr. Pleon did not make a hit at Weber and Fields' hall. If he had made a hit those shrewd managers would have been only too glad to extend his time. Novelties in vaudeville are scarce, and if Mr. Pleon had "made good" he would have had no difficulty in booking a long and profitable tour of the leading vaudeville houses. There are plenty of American comedians working for moderate salaries in cheap burlesque companies, who can give Pleon cards and spades in the fun-making line, and we fear that the bag of gold he hoped to carry back to England will not be too big to put in one trunk. The Americans are very good-natured, and are always ready to applaud talent, no matter what country it hails from. If the Pleon affair had occurred in London, the pit and gallery would probably have united in an uproar which would have prevented the performer from showing what he could do. Pleon got a respectful hearing, and judged strictly on his merits, failed to win approval.

HE IS TIRED OF PRESS AGENTS.

George Frederick Hinton, who has been Hammerstein's press agent for several months, severed his connection with Olmypia on Saturday night. Mr. Hammestein has decided to worry along hereafter without a press agent, as he feels that the luxury is not worth what it costs. In conversation with a MIRROR man on Friday Mr. Hammerstein said he felt that a press agent was a superfluity, and that Olympia would get along just as well without one. Colonel Hinton made many friends while he was at Olympia, through his unfailng courtesy and affable manner, and he has their best wishes for success whatever field of operations his energies may hereafter be employed in.

ANOTHER CONTINUOUS HOUSE.

The Gramercy Lyceum, on Twenty-third Street, formerly Koster and Bial's, has been leased by J. W. Harrington, who will open it on May 3 as a continuous performance house. Mr. Harrington will put in bills of high class vaudeville and novelties, catering especially to women and children. The prices will be 10, 20 and 30 cents.

AL. FIELDS TO WED.

Al. Fields, of the vaudeville team Fields and Lewis, will shortly be married to Belle Stewart, of the Stewart Sisters. The contracting parties have many friends in the profession who will wish them all sorts of happiness in their married life.

FISH AND WARREN IN AFRICA.

Charles Warren, husband of Marguerite Fish, writes THE MIRROR from the steamer en route to Johannesburg as follows: "We are again on our way to Johannesburg, via Cape Town, on our re-engagement to Alexander and Hyman, of the Empire Theatre, Johannesburg. It is scarcely a year since our last visit, so we are on record as the first number to be so quickly re-engaged. Marguerite Fish (then known as 'Baby Benson') was very successful through South Africa as a child performer, and at the conclusion of our Johannesburg engagement we will visit with a select concert company as many of the towns she formerly played in as possible. We open in Vienna November 1, where we stay until Christmas, when we return for our tenth engagement at the Pavilion, Tivoli, and Oxford, London. My son, Charles Denier Warren (godson of Humpty Dumpty Tony Denier), is one of the features of our company. W. J. Fleming's dramatic company, en route for Port Elizabeth, is on the ship, so we have plenty of the profession on board."

THE BENEFIT.

A large space in the programme of Koster and Bial's Music Hall is devoted to an announcement of the coming benefit for the Actors' Fund by the vaudeville profession which will take place on May 16. "Biggest programme ever dreamt of!" is Manager McConnell's terse and convincing line, which gives a hint as to the magnitude of the affair. The stage will be managed by Mathews and Bulger, and John F. Harley has charge of the advertising. The stars of the vaudeville stage are again urgently requested to lose no time in sending in their names as volunteers for the occasion, which will be one long to be remembered.

THE CASINO'S NEW OWNERS.

The Casino will be sold at auction on Friday, April 30, and it is rumored on good authority that John H. Flagler and H. T. Cutter will buy it in. These men do not intend to enter theatrical management, but will buy the property simply as a speculation. They will lease it to the highest bidder, or rather to the manager who can best satisfy them as to his ability to pay a high rental.

THE ABBOTT SISTERS SAIL.

The Twin Sisters Abbott, accompanied by their mother, sailed for London on the American line steamer *New York* on Wednesday last. A number of their friends were on hand to wish them *bon voyage*, and their stateroom was filled with floral remembrances. They will fill numerous private engagements in London before they open at the Empire. The demand for their services in this line is so great that they may cancel their Empire engagement and devote themselves to drawing-room work exclusively.

THE MIRROR QUARTETTE.

Harry Toney, Claude Davidson, Charles Ayers and Charles Youse, four clever young men of Newark, O., have formed themselves into The Mirror Quartette, named after THE DRAMATIC MIRROR. They have accepted an engagement to sing at Mount Clemens, Mich., this Summer, and will, no doubt, give a good account of themselves.

VAUDEVILLE JOTTINGS.

Marie De Gamor is still dancing with success in The Lobsterscope, at Weber and Fields' Music Hall.

Dolly Theobald appeared at the annual entertainment of Pacific Lodge, F. & A. M., April 19, and appeared for the second time at the Knickerbocker club on April 24. Miss Theobald and Howard Powers have signed for next season with Joseph W. Spears, manager of Murray and Mack's company.

Stanley Whiting captured Boston last week with his unique and original piano monologue. His negro songs are exceptionally well done.

Fannie Burdett, the midget snake charmer, has brought suit against the proprietors of the Barnum-Bailey Circus through her attorney, M. Strassman, to recover damages for alleged breach of contract. She claims to have been engaged for the season, and after performing for three days was dismissed without any reason being given. The case will be tried in the City Court of New York. Mr. Strassman says it will be a test case, as the claims of several other performers will depend upon the result.

John E. Drew and Jerry Hart will double next season in a farce-comedy.

Manager Thomas W. Dinkins, of the Bon Ton Theatre, Jersey City, will manage Bergen Beach again during the coming summer.

The White Crook company (Western) will close its season May 17.

The police officials of St. Paul, Minn., have given the proprietors of the music halls in that city notice that they must not allow women to perform on their stages.

Polly Holmes, "The Irish Duchess," who has been very ill at her home in Providence, is recovering and hopes to be able to sing again in a few weeks.

Patrice, who has just finished a successful tour of the Keith circuit, will continue in vaudeville throughout the Summer. On May 3 she begins her season in the West, and when she returns will again tour the Keith circuit.

Henry Lee is making preparations to impersonate McKinley, Parkhurst, and Longfellow.

Sadie Stringham, Charles H. Pierce, and Frank Leiden, will make their vaudeville debut in a sketch called Mrs. Cattlehorn's Ambition, written for them by J. B. Gomez.

Charles Prewitt, who had been connected with Sells Brothers' Circus for several years, was trampled to death by some runaway circus horses in Johnstown, Pa., on Thursday last.

Edward Harrigan will begin his vaudeville engagements at Proctor's on May 3 in a new sketch, as announced in last week's MIRROR.

While Henry Lee was impersonating Kipling at the Pleasure Palace one night last week, a smart chap in the front row started to guy him. Without changing his tone, Lee pointed his finger at the offender and drawled out: "You're a blackguard, sir!" The audience manifested its approval by loud applause.

John W. Hamilton has decided not to lease the roof garden of the Metropolis Theatre, at Third Avenue and 144th Street, which is now being built.

Oscar Hammerstein will make a flying trip to Europe this Summer.

Jacques Kruger, who has been in May Irwin's company all the season, will take R. E. Graham's part in Gayest Manhattan on May 3.

James and Bonnie Thornton will sail for London on May 8. James will open an engagement at the Palace in London on June 4.

Gilmore and Leonard will present Hogan's Alley at Proctor's Theatre for a week beginning May 17.

Zelma Rawlston has gone to Augusta, Ga. From there will go to Chicago for three weeks, opening May 16. Miss Rawlston has been studying hard of late, and can now sing from A to high C with ease.

The Theatrical Mechanics' Association had its annual benefit at the Fifth Avenue Theatre on Thursday afternoon last. The programme included specialties by Merri Osborne, Caroline Hull, May Waldron, Edith Craske, W. F. Scott, Sam Bernard, J. Keefe, Dan Leno, Professor Carl Hilde, Mathews and Bulger, "Billy" and Miss Willie Farrell, Meers Brothers, Sydney Grant, Miss Norton, and Conroy and McFarlane.

The Sidmans have been engaged as one of the features of the Hopkins Trans-Oceanic company for next season. They have canceled their engagement on the Orpheus Circuit, which was to have begun in June.

Jack McAuliffe has joined the French Folly company.

A vaudeville bill was given last Tuesday evening at the Central Opera House in aid of the Postal Employees' Mutual Aid Association.

Jeanette Lewis, the clever soubrette, who made quite an impression in New York last year, has met with quite a serious accident, which has compelled her to cancel her Spring engagement. She was to have opened in Washington, D. C., May 3 for ten weeks.

The Beasey children distinguished themselves at a reception of the Colonial Dames on Tuesday afternoon, April 20, at the residence of Mrs. General Striker. Jennie Beasey rendered her own composition, "March of the White House." This piece has been dedicated to President McKinley, who has sent the composer an autograph letter.

The fiftieth performance of Gayest Manhattan will occur at Koster and Bial's on May 19. Elaborate and costly souvenirs will be distributed.

Bert Coote and Julie Kingsley made a big hit at the Pike in Cincinnati last week. There were several very strong turns on the bill, but Coote and Kingsley in Supper for Two more than held their own.

Ballard the Bard has issued a formal challenge to the Cherry Sisters for an acting contest to take place at Proctor's. Ten barrels of apples a side are to be the stakes, with a side bet of a bushel of red onions and a bunch of green beets. If Ballard succeeds in dodging the eggs better than the Cherries, he will be declared the winner.

B. F. Keith, Mrs. Keith and their party occupied a carriage very close to the scene of the attempted murder of King Humbert in Rome on April 22. Mr. Keith cabled on Friday that the rejoicing in the American colony over the King's escape from death was very great.

Louise Hamilton, assisted by Burt Clark, scored a hit in their new sketch, A Fakir's Cinch, which they call "a musical tarara in one octave," at the Grand Opera House, Washington, last week. The papers were unanimous in its praise. The skit is from the pen of Arthur Denvir, with songs by Eugene Powers and Herbert Clark.

Pearl Andrews repeated her success during her return engagement at Pike's Theatre in Cincinnati last week. She is at the Wonderland, Detroit, this week.

VAUDEVILLE CORRESPONDENCE.

BOSTON.—Papinta has made such a great hit at Keith's that she will be retained all of next week, but the bulk of the vaudeville bill will be changed. The May bookings at Keith's are unusually strong, and from the present indications this house will be the only one to stay open all Summer.

Lend Me Your Wife will be the play at the Grand Opera House next week, with a cake walk as one of the vaudeville features. I don't recall having seen so much enthusiasm at the Grand Opera House as was aroused by the acting of Stanley Whiting this week. It caught the town by storm.

Now that Katherine Rober has returned to the head of her company, the dramatic performances at the New Grand are more effective than ever. She will remain for a long season and give a new play each week.

Hope Booth's poses and the songs of the Ladies' Verdi Quartet have been dividing honors at the Howard Athenæum this week. It is too bad they go so soon.

The Palace, Lyceum, Austin and Stone's, and Nickelodeon all have strong bills for next week, and are sure of good business. JAY BENTON.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business first class 19-24. The olio comprised Mark Sullivan, Billie Deaves, Alfred Grant, comedian; John and Nellie McCarthy, Rosalie, Frank Hall, and Larry Sutton, Mlle. Bertina, and Stuart, the male Patti; Lydia Titus, and strong co. April 26-1.——Music Hall (William Kennedy, manager): Petching Brothers, Hopper and Starr, Daisy Wade, the Great Pender, George Kane, and Zella Clayton please, dime attendance 19-24.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A bill of excellent specialties drew large houses during the week, Johnny and Emma Ray being the stars, and more than repeating the great hit of their former engagement; the Three Richards gave us some new tricks in their clever acrobatic act, and the musical Vilona Sisters were well received. Coming 29: Werner and Reider, Lillie Laucl, Murphy and Raymond, Baby Lola.

CINCINNATI, O.—Katie Rooney's Greater New Yorkers are at People's 18-24. Nina Diva is the star, and appears in dances and the two burlesques, The Millionaire's Reception and The Irishman's Dream. The others are: Pat Rooney, Jr., and Mattie Rooney, the Glockers, Whitelaw and Stewart, the Carew Sisters, and Clarence Wilbur. The People's will probably close with this co. 18-24.——The Fountain has Harry Williams' Own co., and it is drawing big houses. Clifford and Huth in The Chappie's Call, and Charles Wayne, Imogene Comer, and Smith and Fuller do exceptionally well in their turns. Fisher and Carroll, Dixon, Bowers and Dixon, Barney and Russell, and Webb and Nasson are the remaining stars. Next comes the International Vaudevilles. The Pike will bring its season to a close with week after next, and intends to signalize the wind-up with two extraordinarily fine bills. For April 25-1 Tim Murphy heads the list, closely followed by Thorne and Carleton, Dorothy Sherrod, Stephens and Klar, and Katherine Gyles. The Biograph continues.

Tim Murphy, with Dorothy Sherrod and Olney J. Griffin, in Sir Henry Hypnotized; Frederick Paudling and company in A Modern Martyr; Edith Kingsley, rag time singer; Bates and Bates and Harry Atkinson, the Australian Orpheus, are the big features at the Pike.

MILWAUKEE, WIS.—Academy: A very good bill week 18-24, headed by Fleurette and the Four Fleurde-Lis, whose dancing and singing are very pleasing. Lew Hawkins, Filson and Erol, Mary Marble, a very pleasing soubrette; Wood and Shepherd, and Gilbert and Goldie complete the programme.——Alhambra: The Casino Opera co., composed of Annie Myers, Drew Donaldson, Charles Bassett, and Charles Earle, head the bill week 18-24. They give Offenbach's Pygmalion and Galatea in a very capable manner, and are well received. Other features are Wertz and Adair, Annie Whitney, Sam and Kittie Morton, John Byrne, Morton and Mack, Frank Latona, Carr and Jordan, and Colby and May in a very pleasing act, during which Mr. Colby gives an excellent demonstration of his powers as a ventriloquist. E. T. MCDONALD.

PATERSON, N. J.—Eden Theatre (H. E. Toovey, manager): A good co. headed by Hines and Remington, Dunbar Sisters, and the Reed Birds 19-24 pleased good audiences.——Bijou Theatre (Ben Leavitt, manager): Irwin Brothers' Burlesquers 12-17 did good business and pleased with their clever co. London Gayiety Girls 19-24 did fairly well; performance good. Well's Roof Garden Burlesque co. 26-1.

JERSEY CITY, N. J.—Gus Hill's Novelties opened at the Bon Ton 19-24 to good business. The performance is all that could be desired, and the co. is made up of excellent people. Bonnie Lottie, a song and dance; Diana, the serpentine dancer, and Ventriloquist Williams are strong in their acts. Imro Fox's co. 26-May 1. Zero 3-8.

Isham's Octoroons (No. 1) and Ed Rush's co. are late booking at the Bon Ton Theatre.

Appearing at the Pacific Club stag 19 were Wooley and Sidney, Mabel Russell, Paul McDonald, Wilson and Raymond, Girard and Gaylor, Ward and Lynch, Grace Celeste, Cooper and Steward, and Edward Cusick. WALTER C. SMITH.

PHILADELPHIA, PA.—An important event for week of April 26 at Gilmore's Auditorium is the first appearance in this city of the Pauline Hall High Class Vaudeville co., which includes, besides the comic opera queen, Mrs. Alice J. Shaw, the famous whistler, and her twin daughters; Al. H. Wilson, O. K. Sato, Sisters Halstead, Hyatt and Pearl, Gilson and Perry, Fannie Bloodgood and Kitty Mitchell. This new combination ought to do well, comprising many local favorites. Tony Pastor follows week of May 3.

The Bijou Theatre presents a strong bill to hold its patrons against the circus opposition, prominent being the Frantz Family, Keith's Circuit co. in A Pantomime Rehearsal; Hilda Thomas and Frank Barry, Bruet and Riviere, Morris' Pony Circus, the Biograph with new views, Royal English Hand Bell Ringers, Mary Norman, a Western star in new features. Others are the Savans, Deets and Don, Cosmopolitan Trio, Charlotte Ray, vocalist; Merritt and Gallagher, Stanley and Jackson, Reeson, Miles, and Lulu. The house has been crowded throughout the entire season.

The Trocadero Theatre is now established on a permanent footing with favorable patronage. For week of April 26 Misco's City club with living pictures and large array of novelties hold the week. The Sporty Dutch 8, and At the French Ball, with Harry Montague, Farrell and Taylor, Tom Nolan, Gracie and Reynolds, Carrie Fulton, Lillian Melborn, Atherton and Erbs, Ruby Marion, Fannie Everett, Baker and St. John in specialties, Rose Sydell's Burlesque troupe booked for week of May 3.

Lyceum Theatre: Flynn's London Gaiety Girls and Burlesque co. are booked for week of April 26, and with their good record from former seasons are sure of excellent patronage.

The Tuxedo Burlesque co. did fairly at the Arch Street Theatre, and will be followed April 26 week by Harry W. Semon's Extravaganza co., with their latest burlesque, When New York Sleeps, and twelve specialty acts.

Fred Rider's Night Owls and The Merry World closed their season here April 24.

Forepaugh and Sells Brothers' Circus with a brilliant array of foreign artists, and many new and original acts pictorially displayed, inaugurate their season in this city April 26 for one week on the lot Twenty-sixth and Master Streets. Their prospects are excellent, as the children have not had a chance to visit a genuine circus show for four years.

The Kensington Theatre announces the Paris Folly co. for week of April 26. S. FERNBERGER.

NIAGARA FALLS, N. Y.—Lyceum Theatre (Cannavan and Cleary, proprietors): Packed houses each night week 19-25, and very strong; show is highly appreciated; co. includes the Ancolettes, Burke and Grey, Miss Minon, Gallagher and Miller, Miss Lulu Theiss, and the McDonoughs.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Manager Tucker put up an exceptionally strong bill week of 19. The Metopolitan Trio, Preston, Balmain and Carhart, very good singers and musicians, being the strongest card. Other features were Kitty Mills, William Foot, De Bissell, West and Williams, and the juvenile Marshall Sisters in musical specialties that show unusual talent.

PROVIDENCE, R. I.—Gus Hill's Vanity Fair co. gave one of the best shows of the season at the Westminster 19-24 to large audiences. A burlesque on the Bradley-Martin Ball opened the programme, followed by a very strong olio headed by the Weston Sisters in their singing, dancing, and boxing specialty. It was excellent and they made a most emphatic hit. Mlle. Valesca and Hanley and Jarvis are good. Mullen and Dunn made a hit with their sketch, Emma Carus sang effectively, and Deltorelli and Glissando gave one of the best musical specialties seen here in a long time. A farce called In Gay New York; or, A Trip to Coney Island closed the show. It was a particularly bright show, and Gus Hill, Ike Rose, and Fred Huber are not deceiving people when they tell them so. Oppenheimer's Zero 26-May 1. HOWARD C. RIPLEY.

VAUDEVILLE PERFORMERS' DATES.

Arniotis, Mlle.—Koster's, N. Y., 18-May 1.
Adams and Taylor—Pastor's, N. Y., 26-May 1.
Alberta, Laura—Lexington, Ky., 26-May 1.
Barnes and Sisson—Orpheum, Los Angeles, 5-May 1, Op. Hse., Chicago, 3-8.
Bruet and Rivere—Bijou, Philadelphia, 26-May 1.
Bindley, Florence—Pastor's, N. Y., 26-May 1.
Cohans, Four—Haymarket, Chicago, May 3-8.
Coote and Kingsley—Auditorium, Baltimore, 3-8.
Cawthorn, Herbert—Duquesne, Pittsburg, 26-May 1, Pike's, Cincinnati, 3-8.
Cosmopolitan Trio—Bijou, Philadelphia, 26-May 1.
Cooke and May—Pastor's, N. Y., 26-May 1.
Collins and Wray—Pastor's, N. Y., 26-May 1.
Drawee—Hagan, St. Louis, 26-May 1, Op. Hse., Chicago, 3-8.
Duncan, A. O.—Minneapolis, 2-5-May 1, N. Y., 3-8.
Deets and Don—Bijou, Philadelphia, 26-May 1.
Donovans, The—Pastor's, N. Y., 26-May 1.
Ellis, Mr. and Mrs. Chas.—Pastor's, N. Y., 26-May 1.
Edwards, Ed—Pastor's, N. Y., 26-May 1.
Filson and Erroll—Haymarket, Chicago, 26-May 1.
Felix and Cain—Op. Hse., St. Louis, 2-8.
Frencelli and Lewis—Keith's, Boston, 26-May 1.
Falk, Eleanor—Koster's, N. Y., 26-May 1.
Gyles, Katherine—Pike's, Cincinnati, 25-May 1, Hagan, St. Louis, 3-8.
Glenroy, James Richmond—Hagan, St. Louis, 26-May 1, Op. Hse., Chicago, 3-8.
Gleeson, John and Bertha—Pastor's, N. Y., 26-May 1.
Hoey, Jas. F.—Pastor's, N. Y., 26-May 1.
Harrigan—Pastor's, N. Y., 26-May 1.
Horwitz and Bowers—Hopkins, Chicago, 25-May 1, Academy, Milwaukee, 3-9.
Jordan, Burt—Op. Hse., Chicago, 26-May 1, Haymarket, 3-8.
Leonidas, Prof.—Koster's, N. Y., 19-May 1.
Leslie, Fannie—Koster's, N. Y., 19-May 1.
Lowell and Lowell—Op. Hse., Chicago, 26-May 1.
Leno, Dan—Olympia, N. Y.—Indefinite.
Merritt and Gallagher—Bijou, Phila., 26-May 1.
Mardo—Proctor's, N. Y., 26-May 1.
Mitchell, Kittie—Auditorium, Phila., 26-May 1, Auditorium, Balto., 3-8.
Midgeleys, The—Frisco, 25-May 15.
Meers Brothers—Koster's, N. Y., 19-May 1.
Norman, Mary—Bijou, Phila., 26-May 1.
Ray, Charlotte—Bijou, Phila., 26-May 1.
Reeson, Mills and Lulu—Phila., 26-May 1.
Romer and Colette—Proctor's, N. Y., 26-May 1.
Royce, Ray—Keith's, N. Y., 26-May 1, Keith's, Phila., 3-8.
Royal English Bell Ringers—Bijou, Phila., 26-May 1.
Savans, The—Bijou, Phila., 26-May 1.
Stanley and Jackson—Bijou, Phila., 26-May 1.
Swan and Bambard—Pastor's, N. Y., 26-May 1.
Searle, Bessie—Pastor's, N. Y., 26-May 1.
Sidmans, The—Keith's, Phila., 3-8.
Seymours, The—Acodam, Milwaukee, 26-May 8.
Saharet—Koster's, N. Y.—Indefinite.
Thomas and Barry—Bijou, Phila., 26-May 1.
Tinsdart, Helene—Proctor's, N. Y., 26-May 1.
Taciana—Orpheum, Frisco, 26-May 1.
Thornton, James—Olympia, N. Y.—indefinite.
Thorne and Carleton—Pike's, Cincinnati, 25-May 1, Hopkin's, St. Louis, 3-8.
Troubadour Four—Music Hall, Buffalo, 26-May 1.
Vino, Val.—Pastor's, N. Y., 26-May 1.
Weston Sisters—Proctor's, N. Y., 26 May 1.
West, Florrie—Pastor's, N. Y., 26 May 1.
Wentworth, May—Pastor's, N. Y., 26-May 1.
Watson and Hutchings—Pastor's, N. Y., 26-May 1, Auditorium, Phila., 3-8.
Young, Charles W.—Pike's, Cincinnati, 25-May 1, Alhambra, Milwaukee, 3-8.

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Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming open time. None but established successes and clean attractions need apply. Would also like to hear from first-class Vaudeville Companies. Now booking for next season also.

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THE SAGES.

The Sages continue to surprise local managers in New England at the business they have been playing to through that section. Holy Week saw them at the Academy of Music, Fall River, Mass., where the capacity of the house was tested nightly. They announce that next season will witness their farewell tour in this country. A. B. McDole is still at the helm for these clever people.

THE ELKS.

Savannah Lodge 183 has elected: W. J. Watson, E. R.; J. N. Wells, E. L. K.; J. L. Hires, E. L. K.; G. Fantini, E. L. K.; L. J. Maxwell, secretary; W. B. Puder, treasurer; G. W. Alley, tyler; A. J. Kelly, inner guard; M. Naugtin, chaplain; F. F. Thompson, John Lyons, Isaac Beckett, trustees.

Rochester Lodge 24 has elected: Frederick Wurtz, E. R.; M. M. Garson, E. L. K.; H. S. Woodworth, E. L. K.; William Steger, E. L. K.; Dr. F. E. Hendrickson, secretary; H. D. Strauss, treasurer.

Elwood, Ind., Lodge 308 was instituted on April 13, with the following officers: John Willis, E. R.; T. F. Harnick, E. L. K.; W. A. Pinch, E. L. K.; F. M. Simmons, E. L. K.; Joe A. De Hority, secretary; Thomas L. De Hority, Treasurer; P. T. O'Brien, D. G. Evans, Trustees.

McKeesport Lodge 136 initiated a class of twenty-five new members on April 22.

The Bradley, Richmond, Ind., booking 1897-98. ***

Married.

BOSTON—CROUCH.—Charles E. Boston and Anna Crouch, at Baltimore, Md., on April 14.

FISHKIND—MANUS.—Abraham Fishkind and Marie Manus, at New York city, on April 2.

HOWELL—WINSHIP.—Richard Howell and Esther Winship (Clara Lawrence), at Bridgeport, Conn., on April 12.

SMYTH—ARMSTRONG.—W. G. Smyth and Sydney Armstrong, at New York city, on April 19.

Died.

BIRCH.—Billy Birch, at New York city, on April 20, of paralysis, aged 66 years.

FULLER.—Mrs. George S. Fuller, at New York city.

GRUBBS.—Major R. M. Grubbs, at Sherman, Tex., on April 21.

JARBEAU.—Mrs. Mary Jarbeau, at New York city, on April 20.

MACK.—William F. Mack, at Boston, Mass., on April 18, aged 37 years.

MASON.—Joseph L. Mason, at Winfield, N. Y., on April 16, aged 64 years, of pneumonia.

MAFFITT.—James S. Maffitt, in Baltimore, Md., on April 16, aged 65 years.

VAN OSTEN.—Rose Van Osten, in New York city, on April 13.

SCOTT.—George Scott, at Cincinnati, O., on April 16, of pneumonia, aged 37 years.

ZEPLIN.—Thomas G. Zeplin, at Chicago, Ill., on April 6, aged 33 years, of rheumatism of the heart.

CLANCY.—Joseph Clancy at New York city, on April 20, of consumption.

PRINCE.—Hart Prince, at Washington, D. C., on April 16, aged 75 years.

CORRESPONDENCE

[Received too late for classification.]

CLEVELAND.

The Cinematographe, Leeds, hypnotist, Lizzie and Vinie Daly, Grace Woods, C. W. Grant, Jerome and Bell, Norman, and Favette comprised the bill at the Star Theatre this week.

The Twentieth Century Sports Burlesque co. is booked at the Star Theatre for week of May 10.

Charles D. Gaillard, aged thirty-four, a stage hand at the Star Theatre, died in his room, 89 Chestnut Street, Wednesday morning, April 21, of stomach trouble. The remains was taken to the home of his parents, at Girard, Pa., in charge of the Theatrical Mechanics' Association and Stage Hands' Union.

If proper attraction can be secured, and business will justify, an effort will be made to continue the season at the Star Theatre until June 1.

William ("Old Hoss") Hoey at the matinee last Thursday volunteered as a subject to be hypnotized by Professor Leeds at the Star Theatre. That he was placed under the spell cannot be denied, for he did many amusing things that in his proper senses he would never have been guilty of. He made a great hit.

Flynn and Sheridan's Big Sensation Burlesque co. will begin a week's engagement at the Star Theatre May 3.

CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): The New York Bloomer Minstrels April 12, 13 to good business; a feature was the daily parade. The performance is of a high class.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Otis Skinner April 19-21. Fair Virginia 23, 24. Primrose and West Minstrels 3, 4.——OAKLAND THEATRE (F. W. Stechen, manager): Elleford co. in New York Day by Day 12-18; performance very poor. W. J. Elleford and Jessie Norton were far below the standard.

CONNECTICUT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Sousa's Band gave a concert April 20 to one of the largest and best pleased audiences of the season; receipts $400. Norfolk Minstrels 21. Rosabelle Morrison in Carmen 26.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Temperance Town to fair house in afternoon and big house in evening of April 16. Sousa gave fine concert 21 to good house. Eight Bells 23. Miss Morrison in Carmen 30.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Sousa's Band April 19 to good house. Rosabelle Morrison in Carmen 23. Eight Bells 25.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Knights of Columbus annual entertainment and dance April 19 was a great success. The Old Flag by Local Military co. 23, 24.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Senter Payton co. week ending April 17 to light attendance. C. W. Chase's Stock co. 19 and week. Mr. and Mrs. Russ Whytal in For Fair Virginia 4.

ILLINOIS.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Davis' Uncle Tom's Cabin drew a fair house April 16. A Railroad Ticket 18. Heart of Chicago 25.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Trans-Atlantic Vaudevilles co. April 22-24. A Baggage Check 30.——ITEM: Manager Jencks was re-elected an alderman from the Second Ward at the city election April 20.

ROCK ISLAND.—HARPER'S THEATRE (E. B. Kreis, manager): Van Dyke and Eaton co. April 12-18 in repertoire gave good satisfaction to good houses.

INDIANA.

BRAZIL.—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): House dark.——ITEM: Wallace Circus comes 27, and Walter Q. Main's Circus 27.

IOWA.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): White Crook April 13 to only fair business. Gilbert Opera co. 19-24 at popular prices in Mascot, Up to Date, Said Pasha, Mikado, Chimes, Olivette, and Pinafore, filling the house and pleasing mightily; good co.——ITEMS: Bert Klunk, manager of Gilbert Opera co., is very busy here reorganizing the co. after long season of one-night stands. Several new chorus people joined here. The principals, Hetta Beaudet, Myrtle Vane, J. B. Fulton, Frank Risdale, Hal Stephens, and Jack Leslie, remain.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): De Wolf Hopper in El Capitan April 22 to S. R. O. Coming: Fairy's Carnival (home talent) 29-1. Prodigal Father 6. Eugenia Blair 8.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Roberts-Martin Faust co. April 20; general satisfaction; fair business. Coming: The Prodigal Father 1.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): City High School students in She Stoops to Conquer April 19 to good house; performance very good. Coming: White Crook 6.

MASSACHUSETTS.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): James B. Mackie in Grimes' Cellar Door to good business April 21.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Daniel R. Ryan in repertoire week of April 26. Rosabelle Morrison in Carmen 5. Jim the Penman 12.——ITEMS: The Bijou Theatre has been reopened under new management, and will play vaudeville and burlesque.—The Wilson Hotel, in which is located the Wilson Opera House, has been sold to out-of-town parties for $150,000.

MICHIGAN.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Coming: Kellar April 29.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Nashville Students April 16 to good business. Prodigal Father 26. Mack-Walker co. 28, 29. Freeman's Railroad Ticket 8. Ellen Beach Yaw 13. Ben Warner 19 and week. Ida Fuller Vaudevilles 25.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): The Game of Love by home talent 23.

MISSOURI.

MARCELINE.—GRAND OPERA HOUSE (The Standard Concert co. April 16 to light business; performance excellent. King, Mills, Boucher and Ruie Meeke are worthy of mention.

MONTANA.

BUTTE.—MURRAY OPERA HOUSE (John Maguire, manager): Our Little Cinderella co. April 19 and week.——UNION FAMILY THEATRE (Dick P. Sutter, manager): The Inside Track drew fairly well week of 12.——ITEM: P. J. Kennedy is here ahead of Town Topics.

NEW YORK.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Calef and Hurd co. April 15-17 gave first-class entertainment to light business. Edison's Projectoscope 22, 23 to good business. Maude Hillman co. 26-1. Si Plunkard co., booked for 3, cancelled. Hi Henry's Minstrels 5. Owego Mandolin Orchestra musicale 7, 8.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Edison's Projectoscope co. April 22-24.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Thomas Keene to full house April 19. Roland Reed 28.

PULASKI.—OPERA HOUSE (A. F. Betts, manager): Allen's Theatre co. week of April 19 in Prince of Liars, East Lynne, California Detective, Beyond the Rockies, Ten Nights in a Bar Room, Under the City Lamps, and Joshua Whitcomb to fair business.——ITEMS: Pulaski Dramatic club (amateurs) presented The Wayside Inn 20 at Orwell, N. Y., under the direction of Arthur De Lare.—Frank Allen-Jenkins and Marie Allen, of the Allen Theatre co., were former residents of Pulaski.—Arthur De Lare, of this place, will put an extensive repertoire co. on the road the coming season, to tour Northern New York.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Maude Hillman co. April 19-24; good satisfaction; fair business. Their repertoire includes That Girl in Yankee Land, Miss Ray of Colorado, Charity Bess, An Unclaimed Express Package, A Ring of Iron, and Zeppa, the Child of the Mines. Hausner, Hypnotist, 26-29. The Cantata of Queen Esther under the direction of A. D. Lane 30-1.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Kennedy players did only fair business week ending April 17. Eli Perkins drew a large audience 19. Roland Reed 30. The Old Homestead 1.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Pudd'nhead Wilson April 19 to small but well-pleased audience. Coming: Edward Rush's Excelsior 30. Kennedy Players 3-8.

ROME.—THEATRE: Washington-Ryan co. week of April 19. Other People's Money 22. Minstrels and Kirmiss (local) 29-1. Jim the Penman 3. My Friend from India 7.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Little Trixie April 22. Other People's Money 3.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Corse-Payton Comedy co. packed the house April 19-24, and matinees, giving the best of satisfaction. Coming: The Waites Comedy co. 3-8.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Coming: Coon Hollow 1 (return date).

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Daniel Sully to a light business April 19, and gave a good performance. Pudd'nhead Wilson delighted a good house 21; fine co. and an excellent performance. Rob Roy 27. Excelsior 1. Donnelly and Girard 6.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Thomas W. Keene in Othello April 22 to fair and appreciative audience. Charles H. Yates' Twelve Temptations 28.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): James A. Herne appeared in Shore Acres to a crowded house April 13; good satisfaction. Mr. Herne's reputation as an actor was fully sustained, and the entire cast is strong. Receipts, $502. John Griffith as Mephisto in Faust to fair business 19; the production was excellent and was well received. Fanny Rice in At the French Ball 22.

OHIO.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Atkinson's Comedy co. in Peck's Bad Boy pleased a large audience April 15. Many new specialties have been added since their last appearance here. Jane was presented by the Joe Jefferson club (local amateurs) 20 to an appreciative audience, and the performance was very creditable. Wormwood's Dog Show 26-28. Shore Acres (No. 2) 1.——ITEM: Jennie Calef, booked for 8-10, was canceled by Manager Baetz.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Harmonia Band gave good concert April 20 to S. R. O. John Barnum-McLain's Minstrels 21, 22. Rice's Merrymakers 30-1.

PENNSYLVANIA.

KANE.—LYCEUM THEATRE (Wagner and Reis, managers): Coming: Gorton's Minstrels April 28.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): Wang by D. W. Truss and co. April 21 to fair business.

UNIONTOWN.—GRAND OPERA HOUSE (Beeson and Hirsh, managers): Wang April 20 to good business; performance good. Public installation of officers of Knights Templar 22.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Emily Bancker in A Divorce Cure to good business; general satisfaction. Jim the Penman 28.

TEXAS.

GALVESTON.—ITEM: Edison's vitascope, which opened April 12 for a week's stay, closed 14, owing to lack of patronage. The season will close 19 with Trilby and Manager Weis' benefit.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Henshaw and Ten Broecke April 19 to good business; one of the best things seen here this season; singing and specialties very fine. Mikado 20, 21 to crowded houses. This was one of the most successful efforts made by Burlington amateurs. Cast is as follows: The Mikado of Japan, C. A. Freligh; Nanki-Poo, F. C. Lyon; Ko-Ko, F. F. Lincoln; Pooh-Bah, F. E. Swett; Pish-Tush, J. P. Cobb; Yum-Yum, Mrs. Shaffer; Pitti-Sing, Adelaide Teachout; Peep-Bo, Anna G. Cookingham, and Katisha, Louise Fisher. As the Mikado Mr. Freligh made a good impression; the stage management was in his hands, and he handled this important duty in a professional manner. Mr. Lyon as Nanki-Poo made a decided hit. Mr. Lincoln, as Ko-Ko, kept the audience all smiles, and was funny without exaggeration. Mr. Swett and Mr. Cobb handled their parts in a masterly way. Mrs. Shaffer, as Yum-Yum, scored a great success. Miss Teachout was an ideal Pitti-Sing, and her song "For He's Going to Marry Yum-Yum" was generously applauded. Miss Fisher carried well the part of Katisha, and her song, "Hearts Do Not Break," was one of the gems of the evening. The costumes were all new and from Tams of New York. A new march, composed by E. H. Shaffer, was introduced at the close of first act, the composer personally conducting. Twelve Temptations 24.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): A Boy Wanted to the largest house of the season April 22; audience well pleased.

HAMPTON.—OPERA HOUSE (W. L. Oliveir, manager): House dark.——ITEM: Ted Byers and Warner Oliveir, who were with the Kittie Rhoades co. this season, are home for a vacation.

WEST VIRGINIA.

WESTON.—OPERA HOUSE (G. V. Finster, manager): The Vitascope April 15 to fair business; good satisfaction. Coming: A Breezy Time 4.

WISCONSIN.

GREEN BAY. TURNER'S OPERA HOUSE (J. H. Nevins, manager): Beach and Bowers' Minstrels gave an excellent performance to a large audience April 19.——KLAU'S HALL (Guerin Schumacher, manager): The Frank E. Long co. opened a five-nights engagement 21 in The Lost Paradise to a packed house; performance first class. The repertoire for the week includes Lost Paradise, Master Mind, A Gay Bowery Girl, Pudd'nhead Wilson, Parted, and Pillsbury of Boston.

EAU CLAIRE. GRAND OPERA HOUSE (O. F. Burlingame, manager): Wood-Jersey co. closed their engagement April 17; having given very good satisfaction to fair business. William H. Crane to S. R. O. 20 in A Fool of Fortune; performance fine. McIvor-Tyndall 23.

MANAGEMENT OF **HARRY WATCHAM.**
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A FEW ITEMS WORTH READING:

New York Evening Telegram, Feb. 19th, 1897: There is not a song in the play that can be sung the same night with the "Cluck-Cluck-Cluck" ditty of Tom Ryan. And, by the way, why isn't Ryan in "Under the Red Globe?" Maybe it is as well for Ryan he isn't, but I am sure he could have added considerably to the gayety of the piece.

New York Journal, April 23d, 1897: The "Cluck, Cluck" song, rendered by Ryan in "The Geezer," fell as flat as a pancake, interpreted by Mr. ——— ALAN DALE.

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Over the Garden Wall,
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A Fair Rebel,
Running Wild,
Legion of Honor,
The Shanty Queen.

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CANADA.

ST. CATHERINES.—GRAND OPERA HOUSE (T. Lalor, manager): James O'Neil in Virginius packed the house April 17; best attraction this season. Local amateurs in operatic minstrels jammed the house 21, 22.

QUEBEC.—ACADEMY OF MUSIC (Fred W. LeClair, manager): Slaves of Gold opened to good business April 19. My Friend from India 26-28. R. C. A. Minstrels 4. Thomas Keene 17.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Langdon Dramatic co. April 12-17 presenting The Passion Slave, Jane, Golden Cliff, The Outcast, Two Orphans, Rip Van Winkle, and His Lordship, to fair business. Byrne Brothers in New Eight Bells; fine performance to packed house. Local Minstrel co. 29.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Ottawa Amateur Operatic Society gave a fair representation of Gilbert and Sullivan's Pinafore April 19-21 to good audiences. Madge Rooney and Eugene Bellean in the leading roles deserve special mention. Byrne Brothers in Eight Bells 24.——GRANT'S MUSIC HALL (Grant Brothers, mangers): Josie Mills' Dramatic co. presented Master and Man and The Black Flag 19-24 to large audiences; excellent performances; good specialties introduced between acts.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): James O'Neill in Virginius April 16; good performance to fair business. Mackay Opera co. in repertoire 19-24; fair attendance; co. capable.——MUSIC HALL (Alexander Harvey, manager): Langdon Dramatic co. in repertoire 19-24; light business. The plays produced are A Woman's Revenge, Jane, Shadows of a Great City, and Two Orphans.——ITEM: S. Ashdown, of Toronto, who holds the copyright for Canada on Mascot, Olivette, Chimes of Normandy, and Pinafore, tried to collect from the co. $10 on each performance for the five weeks in Canada. The matter was compromised for $50 in full.

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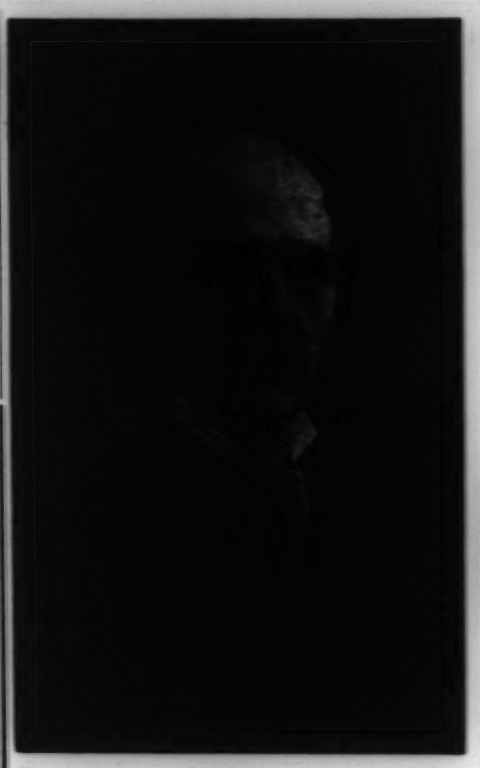

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